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The
COMPLAINT
of
SCOTLAND.

WRITTEN IN

1548.

WITH

A PRELIMINARY DISSERTATION,

AND

GLOSSARY.

Redeth forth to the end, seriously,
For though old wrytyngeis apere to be rude,
Yet notwithstandinge, they do include
The pythe of a mater most fructuously.

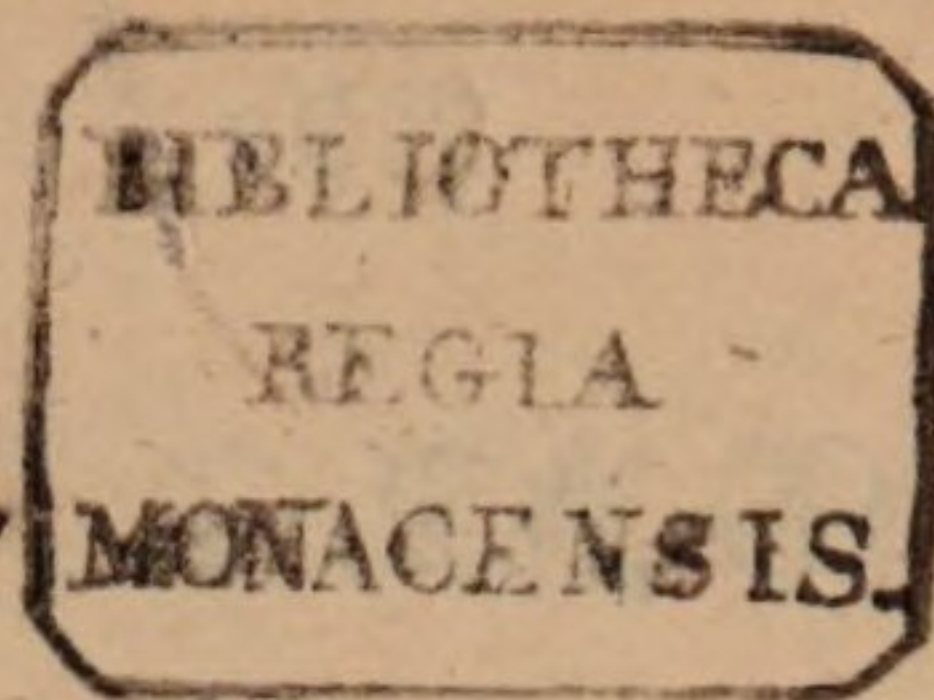
EDINBURGH:

PRINTED FOR ARCHIBALD CONSTABLE.

AND SOLD BY MESS. T. CADELL JUN.

AND W. DAVIES, LONDON.

1801.



TO RICHARD HEBER, Esq.

THIS EDITION OF

THE COMPLAYNT OF SCOTLAND,

UNDERTAKEN AT HIS SUGGESTION,

IS INSCRIBED,

IN TESTIMONY OF SINCERE ESTEEM AND

FRIENDSHIP,

BY HIS VERY FAITHFUL

HUMBLE SERVANT,

J. LEYDEN.

TO RICHARD HERR, Esq.

THE EDITION OF

THE COMPLAINT OF SCOTLAND

UNDERSTOOD AT HIS REQUEST

IS INCORPORATED

IN TESTIMONY OF SINCERE ESTEEM AND

RESPECT

BY HIS VERY FAITHFUL

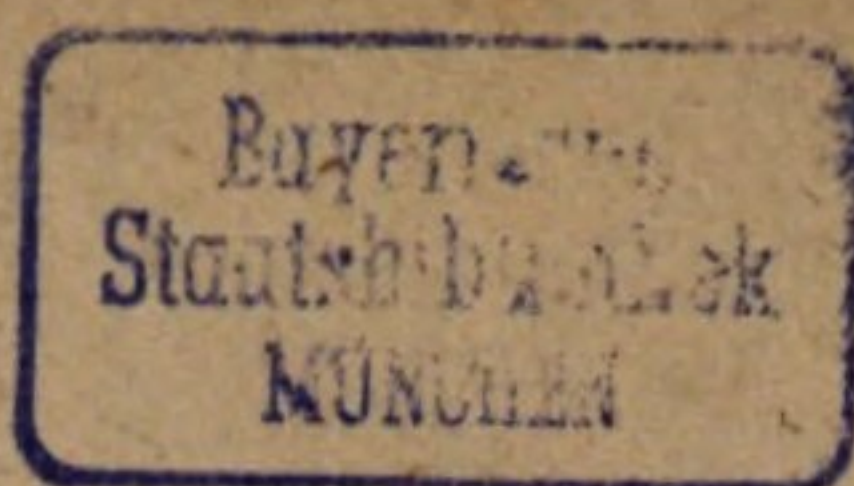
HUMBLE SERVANT,

J. J. J.

PRELIMINARY

DISSERTATION.

PRELIMINARY
DISSEMINATION



PRELIMINARY DISSERTATION.

I. *Of the Author.*—"IT is the commoun and accus-
" tomit maner of all them that dois prohemiate on ony
" vther mannis wark, cheiflie to trauell about twa
" pointis. The ane is, to declair the properteis of the
" author; not only externall, as his originall, birth, vo-
" cation, estait, strenth, giftis of the bodie, substance,
" & maneir of leuing; but alsua internall, as the quali-
" teis, habites, and dispositionis of the minde, his in-
" gyne, knowlege, wisdome, giftis of the spreit, and all
" vther vertewis, quhilk culd iustly be knawin to haue
" bene in him.—The vther is, to declair his maner of
" wryting, the utilitie of his warkis, and quhat frute,
" profit and commoditie may ensew and follow to the
" diligent reidar and reuoluar of the samin."¹ Though
it be still practicable to show "the maner of wryting"
adopted in the Complaynt of Scotland, it is, however,
exceedingly difficult to "declair," with any degree of
probability, not to mention certainty, either the name
or "the properteis of the author." In the early
periods of the literary history of Scotland, it seems
to have been reckoned an useless labour to record
the history or life of an author, while his character
and habits survived in the memory of his friends
b and

¹ Henry Charteris' Preface to the warkis of Sir David Lyndsay.
Edin. 1592. 4to.

and contemporaries, the only authentic source, in most instances, from which his biography could possibly be derived. Thus, Charteris, the editor of Lindsay's poetical works, declines relating the history, or delineating the character of his author, because his memory was still recent. " Seing it is not monie zeiris past, " (says he) sen it hes plesit the eternal God, to call " our Authour out of the miserabill and troubilsum calamiteis of this transitorie lyfe, vntill his celestiall " joy and heuinlie habitatioun; swa that the memorie " of him is bot as zit recent, and not out of the hartis of monie zit leuand, to quhome his hail maner " of life was better knawin than unto me; I think it " not greitlie neidfull to tary the thairon, bot will remit thee to leirne it at their mouthis. " This absurd opinion, that men are better instructed by the biography of their ancestors, than by that of their contemporaries, has not only substituted a number of incongruous romances for real biography, and just pictures of life and manners; but has deprived us entirely of materials for the history of some literary characters which have reflected great honour on their country.

In the general wreck of our literary history, it ought not to excite our surprise, that few notices should remain, concerning a political work adapted to a particular period, and in which all the Three Estates of Commons, Nobility, and Clergy, are severely censured. Whoever was the author of the Complaynt of Scotland, he appears to have been a true patriot; and, as such, his views could not coincide with those entertained by any of the factions which distracted and desolated Scotland, not only in the minority, but during the reign, of the unfortunate Mary. The
work

work was published at an important crisis, immediately after the battle of Pinky. The principles of the Reformation had already made considerable progress in that country; and the opposition of private interests soon assumed the appearance of a religious contest. But if we regard the influence of religion on the political relations of Scotland, instead of mentioning the Catholic and Protestant parties, we may with propriety speak of the French and English factions. The prevalence of the Protestant interest, which, in the most early struggles, had been chiefly supported by the assistance of England; and afterwards, the union of the Crowns, in the person of James VI., tended to moderate that spirit of rancour which reiterated injuries and insults had produced between the sister kingdoms, and which pervades the Complaynt of Scotland in all its acrimony. These causes conspiring, may, without the intervention of a proscription, have sunk this political and satirical work into that neglect, in which it continued for 160 years.

The first person by whom the Complaynt of Scotland is mentioned, is James Watson, who published, from his own press, a short history of printing in 1713; but as he assigns, as its date, 1540, in contradiction to the work itself, the composition of which, from a calculation which it contains, is undeniably referred to 1548, it is doubtful whether he intended the present work, or some other, of the same title. The Complaint of Scotland seems to have been a common title about this period. One of the divisions of Lindsay's Dreme, addressed to James V, is denominated "The Complaint of the Commounweill of Scotland," and may probably be the work alluded to by Watson. A ballad, entitled,

entitled, "The Complaint of Scotland," occurs in Major Pierson's Collection, which, according to Ames, is printed on one side, has no date, and exhibits the name of neither author nor printer. In the Gentleman's Magazine for November 1791, a copy of this Poem is given from a black letter sheet, which the transcriber J. R. conjectures to have been printed at Edinburgh in 1567 by R. Lekpreuik. It apparently relates to the murder of Henry Stewart, Lord Darnley, and consists of twenty-four stanzas of five lines; beginning,

" Adew all glaidness, sport, and play;
 " Adew, fair weill, baith nycht and day;
 " All thingz that may mak mirrie cheir,
 " Bot sich rycht soir in hart, and say,
 " Allace, to graif is gone my deir!"

It is not probable that Watson alluded to this performance; but if he intended the real Complaynt of Scotland, the date must have been an error of the printer. That he might have seen a copy, is extremely probable; for he seems to have been acquainted with some books, of which no copies are known at present to be extant. Of this kind, is the *Tale of Rauf Collyear*. If compositions be neglected by the learned and curious, and not calculated to attain popularity among the lower classes, an impression almost vanishes in the lapse of a century. Accident may preserve a few straggling copies a little longer; but, if not deposited in a public library, a second century almost unavoidably terminates their existence.

The next person who mentions the Complaynt of Scotland, is Dr Mackenzie, in his *Lives*, vol. iii. p. 42. 1722. He assigns it, without hesitation, to Sir James Inglis, Knight. In *Catalog. Bibl. Harleianæ*, 1742-5, the

the same work is mentioned twice, and, in both instances, assigned to Vedderburn or Wedderburn. It occurs, first, in vol. i. N^o 8371.; and afterwards, vol. iv. N^o 12,070. These slight and contradictory notices constitute all the information which has been as yet discovered concerning the author. Mr Pinkerton, who discovered the copy in the British Museum, assumes the position, that Wedderburn is the author, on the authority of the Harleian Catalogue. But such an authority as that on which he depends, is just better than no authority at all, and can never be deemed satisfactory. The only argument that can be deduced from it, amounts to no more than a slight probability. Because the compiler of the Harleian Catalogue gives Vedderburn as the name of the author, a presumption arises, that the copy, from which he extracted the title, had a title-page bearing the name of the author; though at the same time it must be admitted, that no perfect title-page exists in any copy known to be extant. But if this can be presumed in the case of the Compiler of the Harleian Catalogue, the argument will apply with still greater force to Dr Mackenzie, who is a more ancient authority, and who peremptorily ascribes it to Sir James Inglis, Knight. Herbert¹ suggests, that probably both Mackenzie and the Compiler transcribed from written title-pages, or perhaps from tradition. This supposition is strengthened by the fact, that though Mackenzie, and the Compiler of the Harleian Catalogue, seem, from the phraseology, to have copied the same title, they not only vary in the orthography, but the two titles in the Harleian Catalogue differ considerably from each other, as appears undeniably from a comparison.

N^o

¹ Ames, Typogr. Antiq. p. 1481.

N^o 8371. " Vedderburn's Complainte of Scotlande,
 " vyth ane exortatione to the thre estaits to be vigi-
 " lante in the deffens of their public veil, 1549."

N^o 12,070. " Vedderburn's Complainte of Scotland,
 " with ane exortatione to the three estates to be vi-
 " gilant in defence of their public weel, 1549."

Mackenzie gives " Scotland's Complaint against her
 " three Sons, the Nobility, Clergy, and Commons,
 " Imprinted at St Andrews in 1548."

If any conclusion can be deduced from this discre-
 pancy, it must militate strongly against the accuracy of
 both Mackenzie and the Compiler of the Harleian Cata-
 logue. Herbert adds, " Is it not highly probable, consi-
 " dering the subject and the time, that the book should be
 " printed privately; and, if the printer was in danger, was
 " it not necessary for the author to conceal his name?
 " If the author's name was mentioned on the title-
 " page, what occasion to omit it at the end of the de-
 " dication? This copy in the Museum, is so packed
 " and cooked, that it cannot reasonably be pronounced
 " a second edition; especially as the contents given by
 " Mackenzie, appear evidently to have been taken
 " from a copy of this edition, and his quotations of
 " the songs and herbs from the interpolated leaves,
 " though not so correctly as might have been. May
 " not the title-page, as the book is so neatly printed,
 " have had as neat a compartment, and so have been
 " transposed into collections of that sort; the subject
 " of the book, as to the main intention, becoming
 " obsolete, on the happy union of the two nations;
 " though the book itself, as long as it can be preserv-
 " ed, will ever remain, in point of language, customs,
 " &c. a curious relic of antiquity, a genuine Scottish
 " classic?"

“ classic.?” The conjecture, of the suppression of the title-page, however, is contradicted, by a fragment of one being preserved in the copy in the possession of the Duke of Roxburgh, which, I am informed, only contains *The Comp.* Had it been customary to transpose the title-page, or any of the chapters, into collections of a similar kind, it is difficult to conceive, that both the book, and the fragments of it, should have become so extremely rare, that in the year 1800, only four copies should be known; and that neither the work itself, nor its mutilated fragments, should have fallen into the hands of collectors, or have been mentioned by the curious. The observations of Herbert concerning the interpolated leaves, apply, not only to the Museum copy, which he consulted, but, with equal force, to the three other copies which are known to be extant; and, as these copies coincide in the leaves which seem to have been cancelled, as well as in the erroneous numbering of the pages, they rather excite a presumption, that the *Complaynt of Scotland* never appeared in any other form than that of a single edition, in 1548, according to Mackenzie, and according to a calculation in the work itself, p. 55.; or in 1549, according to the Compiler of the Harleian Catalogue.

The question concerning the author of the *Complaynt*, rests upon two contradictory assertions, each of them completely devoid of collateral evidence. As neither Mackenzie, nor the Compiler of the Harleian Catalogue, adduce any authority for their different assertions, we should next examine whether Sir James Inglis, Knight, or Wedderburn, be the more probable author, from the nature of their respective political and religious principles, and from the
complexion

complexion of the transactions in which they were engaged. This inquiry, however, is nearly as obscure as the original one. If Mackenzie was not solely guided by vague conjecture, or obscure tradition, he has neglected to cite any authority on which he founded. What he terms the life of Sir James Inglis, Knight, besides a careless analysis of the Complaynt itself, in which the orthography of the passages he cites is partly modernized, contains few incidents, except a meagre narrative of the battle of Pinky, compiled from Leslie, Drake, Goodwin and Speed. He asserts, that Sir James Inglis was born in Fife, of an ancient family; studied at St Andrews; finished his education at Paris; and afterwards, returning to Scotland, by his skill in poetry, ingratiated himself with James V. At the death of that prince, he became an abettor of the French faction; but, after the disastrous battle of Pinky, in which he commanded a troop of cavalry, he retired to Fife, where, "amid the innocent amusements of a country life," says Mackenzie, he composed several treatises, both in prose and verse, "of which we have still extant, one called Scotland's Complaint, printed at St Andrews in 1548; by which it appears, that he was well seen in the Grecian and Roman histories; and was a great mathematician and philosopher; a most faithful and loyal subject; and a great lover of his country." The author farther relates, that he died at Culross in 1554; and attributes to him "Poems, consisting of songs, ballads, plays and farces, in ms." This assertion, however, with another, "that he composed several tragedies, comedies, and other poems, that were highly applauded by the best judges of the age,"

apparently

apparently rest on no other authority than that of Lindsay, in the Prolog to the Complaint of the Papingo.¹

“ And in the Court bin present in thir dayis,
That ballattis breuis lustely, and layis ;
Quhilkis to our prince daily thay do present ;
Quha can say mair than Schir James Inglis sayis,
In ballattis, farsis, and in plesand playis ?
Bot Culros hes his pen maid impotent ;
Kid, in cunning and practik richt prudent ;
And Stewart, quha desiris ane staitlie style,
Full ornate warkis daily dois compyle. ”

The general satire published by Lord Hailes, is attributed to Schir James Inglis by the Maitland folio ms., though the Bannatyne ms. ascribes it to Dunbar.²

A person of this name appears to have been secretary to Queen Margaret in 1515, and is probably the same who is styled Chancellor of the Royal Chapel of Stirling, in a charter of 19th February 1527, *Scotst. Cal.* ; to whom a letter of James V, requesting to borrow a book on alchemy, still exists, and who was murdered by the Baron of Tulliallan in 1531, *Leslie*, p. 433. ; at which period he seems to have been Abbot of Culross. As the incidents in the life of this person, which can be determined by historical evidence, are so widely different from those related by Mackenzie, had this author cited any historical documents in his narration, it might have been presumed, that the Sir James Inglis, whose life he affects to write, was quite a different person from the Abbot of Culross. He positively denominates Sir

c

James

¹ *Lindesay's Warkis*, p. 185. Edin. 1592, 4to.

² *Bannatyne Poems*, p. 41.

James Inglis a Knight ; and if this could be depended on, it would prove him to have been a secular man, and a different character from the Abbot of Culross. But it is very probable, that Mackenzie only subjoined this title, because he found him denominated knight, without considering that

“ The pure priest thinkis he gettis na richt,
Be he nocht stilit like ane knicht,
And callit Schir befor his name ;
As Schir Thomas, and Schir Williame.”

Lyndesay's Monarchie, p. 133. 4to.

Edin. 1592.

If Mackenzie's relation was derived from tradition, or from any species of vague memorandums, perhaps the history of the Abbot may have been unconsciously confounded with that of John Inglis, whose company acted plays and interludes at the marriage of James IV. in 1503 ; *Leland's Collect.* vol. iv. 258. This John Inglis, who, in Lindsay of Pitscottie's history, has the title of Marshal, is recorded to have been present, while a young man, along with Sir David Lindsay, Lyon Heralld, when the apparition appeared to James IV. at Linlithgow. In an extract from Sir Henry Herbert's book of Offices, published in Chalmers' Apology for the believers in the Shakespear papers (p. 617.), this person is said to be the same with John English the player, to whom an entry is recorded of 10s. paid by order of Henry VII. It is added, that he is the most ancient manager of players on record.

The history of Vedderburn, or Wedderburne, mentioned as author of The Complaynt, by the Compiler of the Harleian Catalogue, is still more obscure, if possible, than that of Sir James Inglis. His
very

very name is unknown; and the only circumstance that can be supposed to relate to him, is solely founded on the trivial coincidence of surname. In a ms. history of the estate of the Kirk of Scotland, (*penes* Mr Paton), written by Mr Row, minister of Perth, the contemporary of Sir David Lindsay, Sir David Lindsayes Poesies, *Wedderburnes* Psalmes and Godlie Ballands, &c. are mentioned. Now, it is presumed, in the first place, that by Wedderburne's Psalms and Godlie Ballands, is intended—A Compendious Book of Godlie and Spiritual Sangis and Ballatis, printed by Andro Hart in 1621: and, secondly, it is presumed, upon the same degree of evidence, that this Wedderburne mentioned in Row's ms., is the Vedderburne of the Compiler of the Harleian Catalogue. This conjecture is likewise thought to be confirmed by allusions in the "Godlie Ballatis" to some of the songs mentioned in the Complaynt of Scotland; but it is evident that so trivial a coincidence can never amount to a proof.

In the Bannatyne ms. occur three poems attributed to Wedderburn; but, whether the same person with the preceding, is quite uncertain. They are the following—

My luve was fals, and full of flatterie—

I think thir men are very fals and vane.

O man, transformit and unnaturall!

The late Mr Plummer of Middlestead, an able antiquary, suggested, in a letter to Mr D. Herd, that Wedderburn might as probably be the name of the printer of the Complaynt of Scotland, as of the author. It is true, this is only a conjecture; but when a subject is entirely devoid of positive evidence, one conjecture is nearly as good as another.

In this state of uncertainty with respect to external evidence, perhaps we are justified in having recourse to that internal evidence, which arises from an examination of the work itself; especially as it is scarcely possible that any thing in the form of evidence can have less weight than those arguments which have already been adduced. Though aware of the fallacious nature of such speculations, their frequent futility, and the slight degree of conviction which they are calculated to produce, I am not deterred from hazarding an opinion, which early occurred to my own mind, and which successive inquiries have tended to confirm. It is true, that when a person has inadvertently adopted an opinion, the bias which his mind receives, represents objects in a proportion and colouring, which, in the eyes of another, they never assume. As I have therefore reason to suspect, that some arguments, which, to me, appear to possess considerable force, may, by others, be deemed wholly unsatisfactory, it is with considerable diffidence that I propose my opinion, especially as the discovery of a single copy, with the author's name on the title page, would essentially injure any inductive argument of the following species.

That roughness of style, which characterizes the compositions of an early period, is often united with strength of colouring, energy of sentiment, and peculiarity of manner. From the want of native models, too, even the first translations exhibit an air of originality. In the selection, and collocation of words, a singularity of manner is perceptible; and compositions are characterized by peculiarities of idiom and phrasology. From such peculiarities of style, when verse is compared with verse, and prose with prose, it is often practicable

practicable to identify the compositions of an author; but, when prose is compared with verse, it is much more difficult to detect this peculiarity of manner. When I ascribe the Complaynt of Scotland to Sir David Lindsay of the Mount, an author, whose compositions, that have been edited, are entirely in verse, I am sensible how little confidence can be placed in any argument derived from the similarity of style. But there is a style of thinking, as well as of writing; a style, which every author finds infinitely more difficult to disguise, than that which depends on the collocation of phrases, and the form of words. Diversity of topics, or subjects of discussion, require different combinations of ideas; but the general laws of association are seldom essentially changed: the mind retraces the same succession of ideas, and reverts with fondness to its favourite objects. If the Complaynt of Scotland be the solitary production of an unknown and anonymous author, his memory has faded for ever; but if it be the composition of an author, whose other productions are still extant, we may expect to detect some traces of the same style of thinking, and the same favourite subjects of discussion. In the compositions of every author, there are many circumstances introduced, which may be termed adventitious; many ideas, very slightly connected with the principal subject, which are linked with it by accidental association. Now, the more accidental the introduction of these circumstances, and the more slightly they are connected with the proper subject, the stronger is the argument which results from such a coincidence. We shall now attempt to point out some of these coincidences.

And,

And, first, let us attend to the title of the Complaynt of Scotland. It has already been stated, that the title of "Complaynt of Scotland," does not appear to have been uncommon at the period of its original publication; at the same time, it is certain, that there is no positive proof of such a title having been used by any other author than Sir David Lindsay. The titles of Lindsay's works, form such a series of Complaints, as is almost unparalleled in literary history. His earliest compositions are—"THE COMPLAINT OF OUR SOUERE RANE LORDIS PAPINGO;"—"THE COMPLAYNT OF SCHIR DAVID LYNDISAY of the Mont, knicht, &c. directit to the Kingis grace;"—"THE COMPLAINT OF BAGSCHE, the Kingis auld hound;" and, what is more immediately to the purpose, one of the divisions of his Dreme is entitled—"THE COMPLAINT OF THE COMMOUN WEILL OF SCOTLAND." This coincidence of title is strengthened by an additional circumstance of congruity. After the general title of the Complaynt in the Harleian Catalogue, the addition follows—"vyth ane EXORTATIONE to the THRE ESTAITIS to be vigilante in the deffens of their public veil." Now, Lindsay has likewise composed "a satire upon the THRE ESTAITIS, in commendatione of vertue, and vituperatione of vyce." It may likewise be proper to observe, that the last division of the fourth book of the Monarchy, is entitled, "Ane EXHORTATIOUN be Experience to the Courteour;" and one of the divisions of the Dreme is termed "The EXHORTATIOUN to the Kingis grace."

The author of the Complaynt of Scotland introduces in "the Prolog to the Redar" (p. 12.), an elaborate apology for using "the domestic Scottis language"

“ gage maist intelligible for the vlgare pepil.” In various passages, he imitates Gawain Douglas, who, though he positively denies the comparative poverty of the Scottish language, is yet forced to apologise for the use of “ mony vordis of antiquite, the quhilkis culd nocht be translatit.”

“ Besyde Latyne our langage is imperfite,
 Quhilk in sum part is the cause and the wyte,
 Quhy that Virgillis vers the ornate bewte
 Intill our tounge may not obseruit be ;
 For thar bene Latyne wordes mony ane,
 That in our leid, ganand translation has nane ;
 Les than we mynnis thare sentence and grauite,
 And zit skant weil exponit : quhay trowis not me,
 Lat thaym interpret *animal* and *homo* ;
 With mony hundreth other terms mo,
 Quhilks in our langage, soithly, as I wene,
 Few men can tell cleirly quhat thay mene.
 Betuix *genus*, *sexus*, and *species*,
 Diuersite in our leid to seik I ceisse.” *

The first instance, of *animal* and *homo*, which the learned Bishop adduces, is likewise cited by the author of the Complaynt, who seems, in his example of *mulier* and *homo* (p. 27.), to allude to the terms *genus*, *sexus*, and *species*, likewise particularized. If Lindsay be the author of the Complaynt, this imitation of G. Douglas is easily accounted for, as we know the high terms of approbation in which he expresses himself concerning that author.

“ Allace for ane quhilk lamp was in this land,
 Of eloquence the flowand balmy strand ;
 And in our Inglis rhetorick the rose,
 As of rubeis the carbunckle bin chose :

And

* G. Douglas' *Æneid*, p. 9. Ruddiman's edit.

And as Phebus dois Cynthia precell,
 Sa Gawin Dowglas, Bischop of Dunkell,
 Had, quhen he was into this land on lyue,
 Abuse vulgar poetis prerogatiue."

Lindesay's Warkis, p. 185. 1592.

The author of the *Complaynt* (p. 26.), after mentioning various Latin terms, which refer to particular institutions and customs, declares, that if such words were rejected in translation, the phrases of antiquity would be lost and confounded. This, however, is no apology for using the popular Scottish dialect, but, on the contrary, a strong reason for not using it. But, when he alludes to his deficiency of skill in the Latin language, and is anxious to vindicate himself "contrar the detractioun of inuyful clerkis" "that ar mair expert in Latyne tong," we perceive the drift of his apology to be the same with that of Lindsay, in his "Exclamatioun to the reider, tuitching the" "wryting in vulgare and maternall language," in the first book of his *Monarchy*.

"Gentill reidar, haue at me na despite,
 Thinkand that I presūpteouslie pretēd
 In vulgar toung so hie ane mater to write;
 Bot quhair I mis, I pray the til amend;
 Til y unlernit, I wald the caus wer kend,
 Of our most miserabill trauell and torment,
 And how in earth na place be permanent,

Howbeit that diuers deuot cūning clerkis,
 In Latyne toung hes writtē sindrie buikis,
 Our unleirnit knawis litle of thir werkis,
 More than thay do the rauing of the ruikis:
 Quhairfoir, to colzearis, carters, and to cuikis,

To

To Jok and Thome, my ryme salbe directit,
With cunning men howbeit it wilbe lackit.

Aristotell nor Plato, I heir sane,
Wrait nocht thair hie philosophie naturall,
In Duche, nor Dence, nor tounge Italiane;
Bot in thair most ornate tounge maternall,
Quhais fame and name dois reigne perpetual:
Famous Uirgill, the prince of poetrie,
Nor Cicero, the flour of oratrie,

Wrait not in Caldie lāguage, nor in Grew,
Nor zit into the language Saracene;
Nor in the naturall language of Hebrew;
Bot in the Romane tounge, as may be sene,
Quhilk was yair proper lāguage, as I wene;—
Quhē Romanis rang dominatouris in deid,
The ornate Latine wes thair proper leid.

In the mein time, quhen y^e thir bald Romance
Ouer all the world had the dominioun,
Maid Latin sculis, thair gloir for to auance,
That thair lāguage micht be ouer all cōmoun;
To that intent, be my opinioun,
Traisting that thair impyre suld ay indure;
Bot of fortoun, alway thay wer not sure."

After declaring his opinion, that the diversity of languages originated from the malediction of God, he adds—

" Notwithstanding, I think it greit plesour,
Quhair cunning men hes languages anew,
That in thair zouth, be diligent labour,

d

Hes

Hes leirnit Latine, Greik, and auld Hebrew ;
 That I am not of that sort, soir I rew ;
 Quhairfoir I wald all buikis necessare,
 For our faith wer intill our tounge vulgare—

—Sanct Hierome, in his proper tounge Romane,
 The law of God trewlie he did translate,
 Out of Hebrew and Greik in Latine plane ;
 Quhilk hes bene hid frō us lang time, God wait,
 Unto this time ; bot efter my consait,
 Had Sanct Hierome bene born into *Argile*,
 Into *Irisch tounge*, his buikis had done compyle.

Lindesay's Works, 4^{to}, 1592, p. 14, 15, 16.

In this manner, Lindsay vindicates the use of the vulgar Scottish dialect, which, he contends, ought to be preferred to Latin, both in the institutions of law and theology ; though he admits that curious questions of philosophy may be properly discussed in the learned languages.

“ Lat doctouris write yair curious questiounis,
 And argumentis sawin full of sophistrie ;
 Thair Logick, and thair heich opiniounis ;
 Thair dark judgementis of astronomie ;
 Thair medicine and thair philosophie :
 Lat poetis schaw thair glorious ingyne,
 As euer thay pleis, in Greik or in Latyne.”

As he proceeds to urge the necessity of employing the vulgar language, in subjects relating to “commoun weill, and our saluatioun,” he suddenly recollects, that his own work included many curious questions of philosophy, and therefore concludes his apology with a particular request of exemption.

“ Bot

“ Bot lat us haue the buikis necessare
 To *commoun weill*, and our *saluatioun*,
 Justly translatit in our tounge vulgare :
 And als I mak the supplicatioun,
 O gentill reidar ! haue na indignatioun,
 Thinkand I mell me with sa *hie matair* :—
 Now to my purpois forwart will I fair. ”

The author of the Complaynt is likewise afraid “ to
 mel vitht ony faculte that passis his knaulage,” p. 24.;
 and declares, that he “ suld nocht be ouer temerair to
 set furtht ane verk that surpassis his ingyne,” p. 19.;
 and that it is his intention to “ help to the auansing of
 the public veil, vitht his studye and vitht his pen,” p.
 15. Like Lyndsay, he intreats the “ gude redar to
 correct him familiarly, and be cherite, and til interpret
 his intentione fauorablye ; for the motione of the com-
 pilatione of the tracteit, procedis mair of the com-
 passionne that he hes of the public necessite, nor it
 dois of presumptione or vane gloir,” p. 27. It may
 be proper to add here, that the instances of affected
 words, or, as the author terms them, “ oncoutht ex-
 quisite termis,” adduced in p. 25, are not adopted La-
 tin words assimilated to the Scottish dialect, but words
 of the Latin form and termination, which could only
 be used in that language ; a circumstance which seems
 to strengthen the position, that the author rather apo-
 logises for not employing the Latin language, than for
 not using words of Latin origin. Indeed, such an a-
 pology would have been extremely impertinent, after
 having already employed so many words of that class ;
 though he had interlined them still more with his
 “ barbir agrest termis,” or words of “ the vulgar ru-
 rale grose,” as G. Douglas says.

At this period, similar apologies for using the English language in literary compositions, were not uncommon; and perhaps it may not be improper to contrast these apologies of Scottish authors, with that of an English contemporary.

“As for the Lattine or Greeke tongue, euerye thing is so excellentlye done in them, that none can do better; in the Englishe tongue, contrary, euery thing in a maner so meanlye, both for the matter and handlinge, that no man can do worse. For therein the learned, for the most part, haue bene alwayes most redye to write; and they which had least hope in Lattine, haue bene most bould in Englishe: when surelye euerye man that is most ready to talke, is not most able to write. He that will write well in any tongue, must folow this counsell of Aristotle; to speake as the commoun people do, to thinke as wise men do; ande so shoulde euerye man understand him, and the iudgement of wise men alowe him. Manye Englishe writers haue not done so; but usinge straunge wordes, as Lattine, French, and Italian, do make all thinges darke and harde. Ones I communed with a man, which reasoned the Englishe tongue to be enriched and encreased thereby; sayinge, Who will not prayse that feast where a man shall drincke at a dinner both wyne, ale, and beere? Truly, quoth I, they be al good, euery one taken by himself alone; but if you put malmesye and sacke, redde wyne and white, ale and beere, and al in one pot, you shall make a drinke, neither easye to be knowen, nor yet wholsome for the bodye.”

Ascham's Preface to Toxophilus, 4to, Lond. 1545.

Though, at the revival of literature, the tyranny of custom imposed this task on many of the earliest writers

ers in the vulgar dialects, yet I do not consider that custom invalidates my conjecture. Before the publication of the Complaynt, the Royal patronage in Scotland had been long successfully employed in supporting our native literature, and bursting the shackles of authority, which preferred verse to prose, and dead languages to the living. So early as 1490, John de Irlandia, a priest, concerning whose history a few notices shall be afterwards adduced, has composed a digest of Practical Theology, in the vulgar language, for the use of James IV. The Porteous of Noblenes, translated from the French by Androw Cadiou, was printed at Edinburgh in 1508 by Chepman and Myllar, the year after they obtained the Royal patent¹. The Scottish history of Boethius, translated by Bellenden at the command of James V, was printed in 1537; and a translation of the first five books of Livy, by the same author, at the same command, still remains in ms. In 1540, the Scottish acts of Parliament, of the reign of

¹ A warrant and licence, dated September 15th 1507, for bringing home a printer's press, with all stuff belonging thereto, and experiments to use the same, for imprinting the books of laws, &c. &c. granted to Walter Chepman and Androw Myllar, burgesses of Edinburgh, occurs in the third book of Privy Seal, fol. 129. After Chepman, "Thomas Daudsone, a northlande man, borne on the watter of Die," was appointed Royal printer in 1540, and printed the Acts of the Scottish Parliament, the only known copy of which is in vellum, and preserved in the Library of the Faculty of Advocates at Edinburgh. The acts of the Scottish Parliament were, in 1566, printed by Robert Lekprevick. Concerning this edition, the following curious circumstance is mentioned in Bysset's Rolment of Courtes, ms. "The saidis actis, "imprinted be ye said Lekprevick, war coft fra him in albis, unbund, "be umq^{ll} Mr James Makgill of neyir rankeloure, clerk of register "for the tyme, and for the maist part war distroyed, sua that within "schort space thereafter, few or nane culd be fundin gettabill to buy "and sell thareof be the liegis."

of James V, were printed, by Royal authority, in the vulgar dialect. These facts are sufficient to demonstrate the early attention of the Scottish nation to their native literature, in prose compositions as well as in verse; while they detract from the propriety of apologising for the use of the "vulgare and maternal language," and consequently render this coincidence between Lindsay and the author of the Complaynt more remarkable. It is true, that men of learning and original genius, at this period, generally affected a wider sphere of reputation, than their vernacular tongues afforded them a prospect of attaining. The first vernacular authors in every language, are the poets, who, according to the nature and style of their compositions, partly employ common language, and partly adopt foreign words and idioms. The admission of foreign idioms, and the resuming of antiquated terms and phrases, give an adventitious air of dignity and grandeur to the poetical style. The first prose authors have greater difficulties to encounter. As there are no native models to which their style can be adapted; no dignified class of words, which have not been debased by popular use: if they attempt a plain and intelligible style, they incur the hazard of meanness and vulgarity; while, if they endeavour to avoid a flat and trivial one, they risk the censure of affectation. Though the style of the Complaynt of Scotland be often simple and unaffected in the choice and collocation of words, and frequently terse and pithy in an eminent degree, the author sometimes displays an affectation of "ynke-horne terms," a pomp of expression which could not be very intelligible to the common people; a fault severely censured by Smith in his *Arte of Rhetorike*.

"Some

“ Some seeke so farre for outlandish Englishe, that they forget altogether their mother’s language. Ande I dare swear this, if some of their mothers were aliue, thei were not able to tel what thei saie ; and yet these fine Englishe clerkes wil saie thei speak in their mother tongue, if a man should charge them for counterfeityng the Kinges Englishe. I know them that thinke rhetorike to stand wholie upon darke wordes ; and he that can catche an ynkehorne term by the taile, hym thei compt to be a fine Englishman, and a good rhetorician ¹. ” So far, however, is the author from advert- ing to this obvious defect of his style, that he is anxious to vindicate himself from an error of an opposite kind, as evidently appears from the passages already quoted. In the same manner, Lindsay vindicates the simplicity of his “ rurall vers. ”

I lois my time, allace for to reheirs,
Sic unfrutefull and vaine description ;
Or write into my *raggit rurall vers*,
Mater without edificatioun :

Considering how that mine intentioun,
Bene till deploir the mortall miseries,
With continuall cairfull calamiteis,

Consisting in this wretchit vaile of sorrow ;
Bot sad sentence suld haue ane sad indyte :
So *termis bricht*, I list not for to borrow,
Of murning mater men hes na delyte,
With *roustie termis thairfoir will I write*.

With sorrowfull sichis ascending from the splene,
And bitter teiris distelling from mine ene.

p. 3. & 4. Prologue.

Ga

¹ Smith’s Arte of Rhetorike, fol. 82. 1553. Ap. Warton.

Ga hence, pure Buik, quhilk I haue done indyte
 In rurall ryme in mater of despyte,
 Contrair the warldis variatioun ;—
 Of *rethorik here I proclame the quyte* ;
 Idolatouris, I feir, sall with the flyte,
 Becaus of them thou makis narratioun ;
 Bot cure thow not the indignatioun
 Of hypocritis, and fals Pharisience,
 Howbeit on thee, they crie ane loud vengence.

Requeist the gentill reidar that thee reidis,
 Thocht ornate termis into thy parke not spreidis,
 As they in thee may haue experience ;
 Thocht barrane feildis beiris nocht bot weidis,
 Zit brutall beistis sweitlie on them feidis,
 Desire of thame nane uther recompence,
 Bot that they wald reid thee with patience ;
 And gif they be in onie way offendit,
 Declair to them it sall be weill amendit.

Epistill Nuncupatory.

Another coincidence, to which I am inclined to give some weight, is of a still more adventitious nature, and consequently the argument derived from it, is of the greater importance. In the fifth chapter, p. 54, in which the author treats of the opinions of certain ancient philosophers, concerning the duration of the world, he cites the following computation from the Chronicle of Carion :

“ Now, to confound the opiniõne of Socrates, and
 “ to confound al them that vil nocht beleue that the
 “ varld is near ane finall end, i vil arme me vitht the
 “ croniklis of master Ihone Carion, quhar he allegis
 “ the prophesye of helie, sayand, that fra the begyn-
 “ nyng

“nyng of the varld, on to the consummatione of it,
 “sal be the space of sex thousand zeir. the quhilk sex
 “thousand zeir salbe deuydit in thre partis. the first
 “tua thousand zeir, the varld sal be vitht out ony spe-
 “cefeit lau ī vrit, quhilk vas the tyme betuix adam
 “and Abraham. the nyxt tua thousand zeir, vas the
 “lau of circoncisione, vitht ane institutione of diuyn
 “policie, and vitht adoratione of God, quhilk vas the
 “tyme betuix adam ande the incarnatione, quhen crist
 “ihus resauit our humanite for our redemptione. the
 “thrid tua thousand zeir sal be betuix the incarnatione
 “and the last aduent, quhilk salbe the consummatione
 “of the varld.” Now, it is a curious fact, that Lind-
 say has introduced the same calculation in the fourth
 book of his Monarchie, (p. 152.) edit. 1592.

Sum wryteris hes the warld deuydit,
 In sex ages, as bene decydit,
 Into *Fasciculus Temporum*,
 And *Cronica Cronicarum* :
 Bot be the sentence of Elie,
 The warld deuydit is in thre ;
 As cunning Maister Carioun
 Hes maid plaine expositioun,
 How Elie sayis withoutin weir,
 The warld sall stand sex thousand zeir,
 Of quhome I follow the sentence,
 And lattis the uther buikis go hence :
 From the creation of Adam,
 Twa thousand zeir till Abraham.
 From Abraham, be this narratioun,
 To Christis incarnatioun,
 Richt sa hes bin twa thousand zeiris.
 And be thir prophecyis appeiris,

From Christ, as thay mak till us kend,
 Twa thousand till the warldis end ;
 Of quhilkis ar by gone sickerlie
 Fyue thousand fyue hundreth thre and fifte :
 And sa remanis to come but weir
 Four hundreth with seuin and fourtie zeir.

As the Chronicle of Carion, an eminent mathematician, is the authority cited both by Lindsay and the author of the Complaynt, this coincidence does not afford a conclusive proof of their identity ; but, as it is not of a mere general nature, but extends to various minute particulars, it ought not to be lightly rejected. As the concluding lines of the preceding citation, determine the year in which Lindsay's MONARCHY was originally published ; so, the parallel passage of the COMPLAYNT accurately determines its æra. " Efftir the supputatione of *Helie*, as master " Ihone Carion hes rehersit, the varld hes bot four " hundreht fyfty tua zeir tyl indure, be cause that " ther is fyue hundrethe fourty aucht zeir by past of " the foir said sex thousand zeir. " (p. 55.) Both authors express their opinion that the latter period of 2000 years shall be shortened.

" Christ sayis the time salbe maid schort,
 As Mathew planelie dois report ;
 That for the warldis iniquitie,
 The latter time sall schortnit be ;
 For plesour of the chosin number,
 That thay may pass from cair and cumber :
 Sa be this compt it may be kend,
 The world is drawand neir ane end. "

Lindesay's Monarchy, p. 153.

— " Bot thir last tua thousand zeir, as master ihone carion allegis in the prophesye of *Helie*, sal nocht be completit,

completit, be rason that the day of iugement sal be antecipet, be cause of them that ar his electis, as is vrityn in the xxiiii cheptour of Sanct Mathow, (p. 55.)—This veil considrit, maye be ane probabil rason that the varld is neir ane end. ” (p. 56.)

Again, both authors represent the precise period of the world's termination as uncertain, though they both declare, unequivocally, that many of the signs preceding it had been accomplished. Lindsay thus expresses himself concerning the uncertainty of its termination :

“ Quhairfoir perturbe not thine intent,
To knaw day, hour, or moment :—
To God alone the day bene knawin,
Quhilk neuer was to nane angell schawin.—p. 152.
Sen na man knawis the hour nor day,
The scripture biddis us watch and pray,
And for our sin be penitent,
As Christ wald cum incontinent. ”—p. 160.

—“ Eftir the vordis of Sanct Mathou, the consummatione of the varld sal be haistiar nor foure hundretht fyfthe & tua zeir ; zit God hes nocht affixt ane certan day to fal vitht in the said terme of iiij. c. lii zeir, as is rehersit in Sanct Mathou, de die autem, &c.—therfor ve haue mister to be vigilant & reddy, sen the terme of cristis cumming is schort, and the day uncertane. ”—(p. 55, 56.)

A similar coincidence appears in the ideas of these writers concerning the accomplishment of the signs which precede the termination of the world. The author of the Complaynt says, “ Quha listis to reide al the xxiiii cheptour of Sanct Mathou, tha sal persauc evidently that the varld is verray neir ane ende, be rason that mony of the singis and taikkyns that precedes the

e ij day

day of iugement, that ar expremit in the foirsaid chep-
tour, ar by past, and the remanent are nou presently
in our dais :” p. 55.

Lindsay observes—

“ For legionis ar cum, but dout,
Of Antichristis, wer thay soucht out ;
And mony takins dois appeir,
As efter schortly thow sall heir :” p. 153.

He then proceeds to enumerate a variety of signs, chiefly figurative or allegorical, referring to the same 24th chapter of Matthew ; and then concludes with observing—

“ Sa be thir takinnis dois apeir,
The day of iudgement drawis neir :” p. 157.

In these passages, the minute and circumstantial coincidences are so numerous, that the argument deduced from them is little weakened, though we admit that the computation to which they both refer, is quoted from the same author, and also that such computations were agreeable to the taste of the age.

The following is the original passage of Carion's Chronicle, according to Gwalter Lynne's translation, 1550.

“ He that wyll reade historyes to profyt, the same must comprehend all the tymes sence the foundacyon of the worlde into a certayn order. For there were some that diuyded the worlde therfore in seuen ages, and haue rekened them diuersly : but those where they endeuour to sett an order, they do nothyng but sett all thynges wythout order. As for me, I wyll folow the renowmed sayenge of Ely the prophet, whych hath excellently dyuyded the worlde into the ages ; wyth the whyche he sheweth the greatest chaunges of the worlde,

worlde, also what tyme it behoued Christ to come,
and how longe thys state of the worlde ought to last:
and thus it is

The SAYENGE of HELIAS house :

The worlde shall stande syxe thousand yeres, and after
shall it falle—

Two thousand yeares wythout the lawe ;

Two thousand yeares in the law ;

Two thousand yeares the tyme of Christ :

And yf these yeares be not accomplyshed, oure synnes
shall be the cause, whyche are greate and many.”

But, a coincidence of a still more remarkable nature, is, that which subsists between the general design of Lindsay's MONARCHY, and that of the first five chapters of the Complaynt, which relate to “the cause of the mutacione of monarchis.” Though the author of the Complaynt announces that it is his object “to reherse the cause and occasiōe of the onmersiful afflictione of the desolat realme of Scotland,” p. 10, he soon digresses, as he proceeds to investigate the general cause of the mutation of monarchies. Now, if we suppose, for a moment, that Lindsay, who had retired from court in disgust, was, at the time of the publication of the Complaynt, employed in the composition of his Monarchy, nothing will appear more natural than this anticipation. It will likewise follow, that it is the Monarchy which is announced in the conclusion of the Prologue to the Complaynt, in these apposite terms—
“Thy cheretabil correctione maye be ane prouocatione to gar me studye mair attentiuelye in the nyxt verkis that i intend to set furtht, the quhilk i beleif in gode sal be verray necessair tyl al them that desiris to lyue verteouslye, indurand the schort tyme of this oure fragil

gil peregrinatione ; and sa fayr veil :” p. 28.—This annunciation corresponds with the subject of the Monarchy ; the prologue to which work presents the author meditating on the instability of human affairs.

“ Musing and meruelling on the miserie,
From day to day, in eirth quhilk dois increas ;
And of ilk stait the instabilitie,
Proceeding of the restless besiness,
Quhairon the maist part dois thair minde addres
Inordinatlie, on hungry couetice,
Vaine gloir, dissait, and other sensuall vice.”

And afterwards, in the Dialogue between Experience and the Courtier—

“ Thou seis quhat mutabiliteis,
Quhat miserabill calamiteis ;
Quhat troubill, trauell, and debait,
Seis thow in euery mortall stait :
Begin at pure law creaturis ;
Ascending syne to senatouris ;
To greit princes and potestatis, &c.—p. 9.

Bot ordourlie for to begin,
This miserie proceidis of sin ;
Bot it war lang to be defynit,
How all men ar to sin inclynit ;
Quhen sin abundantlie doith ring,
Justly God makith punisching ;
Quhairfoir greit God into his handis,
To dant the warld, hes diuers wandis ;
Efter our euill condition,
He makis on us punitioun,
With hounger, derth, and indigence ;
Sum tyme greit plagis and pestilens ;

And

And sum tyme with his bludy wand,

Throw cruel weir be sey and land."—*p.* 10.

"The mutations of euerye varldly thyng," says the author of the *Complaynt*, "is certane, quhou beit that prosperous men prouidis nocht to resist the occasions of the mutabiliteis; quhilk occasions ar ay vigilant to suppedit & to spulze al them that ar ingrate of the benefecis of gode:" *p.* 30.—"Euere thyng hes ane tyme; for mutations of varldly felicity is ane natural habitude, quhilkis is the cause that na thyng remanis lang constant in ane prosperus stait; and that is the special cause that al dominions altris, dechaeis, ande cummis to subuersione:" *p.* 32. In the same manner, the cause of these mutations of monarchies and dominions, is attributed to disobedience or sin, for the punishment of which they are inflicted—"As the hie monarchis, lordschips ande autoriteis, ar stablit be the infinite diuine ordinance, and mentemit be the sempiternal prouidens, siclyk ther ruuine cummis be the sentence gyffin be the souerane conseil of the diuine sapiens, the quhilk doune thringis them fra the hie trone of ther imperial dominations, ande garris them fal in the depe fosse of seruitude, and ther magnificens in ruuine, and causis conquerours to be conquest, ande til obeye ther vmquhile subiectis be dreddour, quhome of befor thai commandit be autorite. This decreit procedis of the diuine iustice, be rason that princis and vthirs of autorite becumis ambitius ande presumptuous, throucht grite superfluite of veltht; ther for he dois chestee them be the abstractione of that superfluite:" *p.* 29.—"The special cause of the scourge that hes affligit us, hes procedit of our disobediens contrar the commande of gode; ande the cause
of

of our disobediens hes procedit of ane varldly affection & cupidite that we haue touart the vile corruptione of the varld :” p. 48. Thus, also, Lindsay, in the *Epistill Nuncupatorie*—

“ And caus them cleirly for till understand,
That for the breiking of the Lordis command,
His thrinfall wand of flagellatioun
Hes scurgit this pure realme of Scotland
Be mortall weiris, baith be sey and land;
With monie terribill tribulatioun :
Thairfoir mak to them true narratioun,
That all the weiris, this derth, hunger, and pest,
Was not bot for our sinnis manifest.”

The enumeration of the miseries with which Scotland had been afflicted, is not only similar, but introduced both by Lindsay and the author of the *Complaynt*, in their respective prefaces.

“ The special cause of our afflictione hes procedit of thre vehement plagis, quhilk hes almaist succumbit oure cuntre in final euertione ; that is to say, the cruele inuasions of oure ald enemeis, the universal pestilens and mortalite that hes occurrit mercyles among the pepil, ande the contentione of diuers of the thre estaitis of Scotland :” p. 1, 2.—What are these evils, but Lindsay’s—

—“ Mortall weiris baith be sey and land,
With monie terribill tribulatioun,—
—The weiris, this derth, hunger, and pest,
—This mortall miserie,
Be sword and fyre, derth, pest and pouertie ? ”

Lyndesay’s Epistill Nuncupatorie.

The author of the *Complaynt*, p. 44, evidently considers *a young prince* as one of the curses of God; though

though he attempts to explain away his quotation, by declaring that “ the terme zouthed suld be undirstandin for ignorance and inconstance, and nocht for zong of zeiris.” This was likewise a favourite sentiment of Lindsay; for he puts the following declaration into the mouth of “ Johne the commoun weill :”—

“ Als zit to the I say ane vther thing ;—

I se richt weill that prouerbe is full trew,

Wo to the realme yat hes our zong ane king !”

p. 256.

This coincidence, which we have noticed, extends equally to the events which are the subjects of observation, the causes assigned for these events, and the reflections to which they give rise; and it may therefore be inferred with propriety, that it is rather the result of intentional imitation, than of accidental resemblance. But, if this coincidence be the effect of imitation, it is much more probable, that a person of Lindsay’s genius would borrow from his own prior composition, than from that of any other person. This probability is likewise strengthened by the fact, that this coincidence, in the particular illustrations, is much more striking than in the general propositions. Thus,

“ Behald how God, ay sen the warld began,
Hes maid of tyrane kingis instrumentis,
To scourge pepill, and to kill mony ane man,
Quhilkis to his law wēr inobedientis :
Quhen thay had done perfurmeis his intentis,
In danting wrangous pepill schamefullie,
He sufferit thame be scurgit cruellie.

Euin as the scule-maister dois mak ane wand,
To dant and ding scolaris of rude ingyne,

f

The

The quhilkis will nocht study at his command;
 He scurgis thame, and onelie to that fyne,
 That thai suld to his trew counsell inclyne;
 Quhen thai obey, and meisit bene his ire,
 He takis the wand, and castis into the fyre."

p. 119, 120.

"Ane boreau or hangman is permittit be ane prince to scourge and to puneise transgressours, and there efftir that samyn boreau is stikkit or hangit eftiruart, for his cruel demeritis, as is the end of them that settis ther felicite to skatter & to skail blude. Siclyike the cruel inglis men that hes scurgit us, hes nocht dune it of manhede or visdome, nor of ane gude zeil, bot rather the supreme plasmator of hauyn ande eird hes permittit them to be boreaus, to puneise us for the mis-knaulage of his magestie. Quhar for i treist that his diuine iustice vil permit sum vthir straynge natione to be mercyles boreaus to them, ande til extinct that false seid, ande that incredule generatione." p. 41.—"The father takkis the vand or scourge to puneise his sonne that hes broken his command; ande quhen his sonne becummis obedient, the father brakkis the vand, and castis it in the fyir." p. 42.

"Efter this trowbill, as the propheit sayis,
 Quhen God sall se our humbill repentence,
 Till strange pepill thocht he hes geuen licence
 To be our scourge, induring his desire,
 Will, quhen he list, that scourge cast in the fire."

Epistill Nuncupatorie.

"The realme of the assiriens vas the scourge of gode to puneise the pepill of israel for ther disobediens; bot fra tyme that the pepil of israel vas reterit fra ther vice, gode distroyit there scourge." p. 41.

The

The same resemblance appears in the enumeration of the different monarchies.

“ First rang the kingis of Assyrianis,
Secondly rang the Persianis,
The Greikis thriddie, with sword and fyre,
Perforce obtenit the thrid impyre;
The fourt monarchie, as I heir,
The Romanis bruikit mony ane zeir.” p. 57.

“ The fyrst monarche of the varld vas translatit fra the assiriens to them of Perse, ande fra Perse to the Greikis, and translatit fra the Greikis to the Romans.” p. 32.

A coincidence may likewise be observed, in the manner in which these authors allude to the residence of Queen Mary in France. Lindsay, addressing his book, thus expresses himself in “ the Epistill Nuncupatorie ”—

“ We haue na king, thee to present, allace,
Quhilk to this country bene ane cairfull cace;
And als our Quene of Scotland heritour,
Scho dwellis in France, I pray God saue her grace;
It war too lang for thee to ryn that race,
And far langer or that zoung tendir flour
Bring hame to us a king and gouernour.
Allace thairfoir, we may with sorrow sing,
Quhilk must sa lang remane without ane king.”

The author of the Complaynt, addressing the Queen Regent of Scotland, could not employ the same language, as Lindsay apostrophizing his book; yet, notwithstanding the necessary distinction between prose and poetry, no inconsiderable resemblance may be traced in the manner of mentioning the young Queen.

“ Ande als zour grace beand absent fra zour only zong
f ij dochter,

dochter, our nobil princes and rychteous heretour of
scotland, quha is presentlye veil tretit in the gouernance
of hyr fadir of lau, the maist illustir potent prince
of the maist fertil and pacebil realme vnder the ma-
chine of the supreme olimp, quhar that zour grace
mycht remane and duel amang the nobil princis &
princessis of France, quhilkis ar zour natiue frendis of
consanguinite & affinite, ande ther ze mycht possess
abundance of all pleseirs most conuenient for zour no-
bilitie ; bot zit the feruent loue that zour grace baris
touart that tendir pupil zour only dochter," &c. p. 4.

The identity of many of the historical examples in
Lindsay's Monarchy, and the Complaynt of Scotland,
corroborates strongly the argument deduced from the
coincidence of some considerable portions of these two
works, in their general plan and execution.

Thus, the death of Cyrus is related with the same
circumstances of barbarity in Queen Thomyris. "Kyng
Cirus vas nocht contentit of his auen realme, bot vald
pas to conques sithia ; zit thomaris gart hym be con-
tent, quhen sche pat his hede in ane pope ful of bluid,
sayand til it, O cirus, thou culd neuyr be saciat of
menis blude, bot nou thou maye drynk thy fil of
blude." p. 126.

" Bot efter his greit conquesing,
Richt miserabill was his ending,
As Herodotus dois discryue :
In Scithia he lost his lyfe,
Quhair the vndantit Scithianis
Uincust these nobill Persianis.—
And efter that Cyrus was deid,
Quene Tomyre hakkit of his heid,

Quhilk

Quhilk vas the quene of Scithianis,
 In the despyte of Persianis :
 Scho kest his heid, for to conclude,
 Intill ane uessell full of blude,
 And said thir wordis cruelly,
 Drink now thy fill, gif thow be dry ;
 For thow did ay blude schedding thirst,
 Now drink at laisour gif thow list. "

Lindesay's Works, p. 104.

In Gwalter Lynne's translation of Carion's Chronicle,
 the fact is mentioned in these terms : " Howbeit He-
 rodotus wryteth, that the Perses lykewise were ouer-
 throwen of the cruel natyon, and that Cyrus hymself
 was slayen in that battayl, and that Tomyris the quene
 cast his hede into a pottful of mens blood, and sayde,
 wyth hygh reproch, Satiat the selfe now wyth blude,
 wherewyth thou neuer couldest be fylled. " fol. 36.

The same observation applies to the victory of Han-
 nibal at Cannæ. " Ther is ane exempil, quhou that
 eftir the dolorus battel of Cannes, quhar that the nobil
 counsul emilius paulus was slain, with xliii thousand of
 the maist nobillis of italie, quhen that annibal send to
 cartage thre muis of gold ringis, quhilkis he hed gottin
 on the fingaris of the maist nobil romans that var
 slane, for ane testimonial of his grit victorie. " p. 175.
 & 272.

" Duke Hanniball the strang Chartagiane,
 The danter of the Romanis pompe and glorie,
 Be his power wer mony thousand slane,
 As may be red at lenth intill his storie,
 At Cannas, quhair he wan the victorie ;
 On Romanis handis, that deid lay on the ground,
 Thre heipit buschellis war of ringis found.

Into

Into that mortall battell I heir sane,
 Of the Romanis maist worthie weiriouris,
 By presonaris, war fourty thousand slane,
 Of quhome thair was thretty wise Senatouris,
 And xx lordis, the quhilkis had bin pretouris,
 That deit to in defence of thair cuntrie,
 And for till hald thair land at libertie."

Lindesay's Works, p. 121.

The only other instance, which it appears necessary to select, is that of Sardanapalus. "Sardanapalus, kyng of Sirrie, clethit hym in vemens claitis, & span on ane roc."—Lindsay, who details the history of Sardanapalus at some length, has the following passage;

"And as ane woman he was cled,
 With wemen counsalit and led,
 And schamefullie he was settand,
 With spindill & with rock spinnand."

Lindesay's Works, p. 95.

This coincidence is the more striking, because the citation from the Complaynt occurs in the margin, in a passage where it was only necessary, for the discussion, to state that Sardanapalus was an effeminate prince. Many other historical examples occur in both works, and are adduced for nearly the same purposes, as Semiramis, Hercules, Mithridates. Indeed, the historical sources, to which Lindsay and the author of the Complaynt have had recourse for their instances, are nearly the same. The authorities cited by Lindsay, are, Virgil, Cicero, St Jerome, Orosius, Josephus, Diodorus, Boccace, Ethe-sias, Eusebius, Livy, Carion's Chronicle, Herodotus, Life of Alexander "in Inglische" toung, in his greit buke,"

buke," Avicenna, Valerius Maximus, Polydorus Virgilius, Fasciculus Temporum & Cronica Cronicorum, St Augustine, and the Old and New Testament, with the Apocrypha. Those quoted in the Complaynt of Scotland, are, Chato, p. 11.; Diodorus, p. 12.; Aristoteles Politicks, p. 16.; Cicero, p. 141.; De Offic.—Parad.—De Finibus; Persius, p. 17.; Plutarch, p. 19.; Justin, p. 44.; John Carion, p. 54.; Josephus, p. 72.; Lactantius, p. 79.; St Augustine—Juvenal, p. 124.; Boccace, p. 126.; Seneca, the tragic writer, p. 126.; Titus Livius, p. 145.; Valerius Maximus, p. 145.; Sallust, p. 168.; Thucydides, p. 179.; Mimus Publilianus, p. 198.; the Priests of Peblis, p. 223.; Boetius, p. 237.; Phileremo Fregoso, p. 265.;¹ Vincentius, p. 267. Besides these, references occur to the Civil and Canon law, to the Annals of Rome, p. 284, and, in many instances, to the Old and New Testament, when the Bible of Junius is always quoted.

Lindsay's

¹ Of Fregoso, the following account occurs in De Bure Biblioth. N^o 3483 & 4.

Opere di Messer Phileremo Antonio Fregoso; cioe,
Il riso di Democrito et Pianto di Heraclito.

In Milano, per Zanoto di Castione, 1515, 4to.

Opera nova del medesimo Cavalier Fregoso nella quale si contiene, Lamento d'amore Mendicante; Dialogo di Musica; Pergoletta de le laudi d'amore: Discorsi cottidiani non vulgare de lo istituto naturale; dela Probità et de i tre Peregrini.

*In Milano per Bartolameo da Crema ad instantia de
Messer Joanne Jacobo et fratelli de Lignano, l' anno
1525, in 4to.*

De Bure remarks, " Ces deux volumes se rassemblent ordinairement et complètent l'édition des Poesies de cet auteur; les exemplaires en sont rares. "

Lindsay's Dream, a work, which, like the Complaynt of Scotland, combines sound advice and poignant satire, with all the learning of the age, strong moral observation, and considerable powers of description, likewise exhibits various vestiges of that similarity which we have attempted to trace between the Complaynt and the Monarchy of that author. The machinery of the Dream is similar to that which prevails in all the visionary poems of the early periods. The poet first displays his descriptive powers in depicting a rural scene. He is then met very opportunely by "ane lady of portrature perfite," whom he discovers to be Dame Remembrance, and who transports him, with wonderful rapidity, through all the regions of nature and existence, and conducts him safely back to the cave where his journey had commenced. In the rural scene, the Song of the Lark is uncommonly poetical.

SONG OF THE LARK.

Allace, Aurora ! the sillie lark can cry,
 Quhair hes thou left thy balmy liquour sweet
 That us reiosit, we mounting in the sky ?
 Thy siluer droppis are turnit into sleit :
 O ffair Phebus, quhair is thy holsum heit ?
 Quhy tholis thou thy heuinly plesand face
 With mystie vapouris to be obscurit allace ?

Quhair art thou, May, with June, thy sister schene,
 Weill bordourit with daseis of delyte ;
 And gentill July with thy mantil grene,
 Enamilit with rosis reid and quhyte ?
 Now, auld and cauld Januar, in dispite,
 Reiffis

Reiffis from us all pastime and plesure.
Allace, quhat gentill hart may this indure!

Ouirsylyt ar with cloudis odious
The goldin skyis of the Orient,
Changing in sorrow our sang melodious,
Quhilk we had wont to sing with gude intent,
Resoundand to the heuinnis firmament;
Bot now our day is changit into nicht."

Lindesay's Works, p. 227.

A rural scene is likewise introduced in the chapter of the Complaynt, entitled, "Ane Monolog of the Actor;" but, in some respects, it resembles more the Prologue of the Monarchy, than that of the Dream; for, in the one, "fresche Flora spreads forth her queynt and curious tapestrie;" and, in the other, "the tender flouris are lurking law under dame Nature's mantill." In the Complaynt, "fayr Dyana, the lantern of the nycht, becomes dym ande pail, quhen Titan hed extinct the light of hyr lamp." In the Prologue of the Monarchy,

"—— Cynthia the hornit nichtis quene,
Scho loist hir licht, and led ane lawer saill,
From time her souerane lord that scho had sene,
And in his presence waxit dirk and pail,
And ouer hir visage kest ane mirkie vail."

In other respects, however, the Monologue accords better with the Prologue of the Dream. The author of the Complaynt "beand sopit in sadnes, seeks neir to the see syde: than under a hingand heuch, he hears mony hurlis of stannirs, and stannis that tumlit doune vitht the land rusche, quhilk maid ane felloune sound, throcht virkyng of the suelland vallis of the brym seye;

& than he sits down to see the flouyng of the fame." Lindsay, in the Prologue to the Dream, describes nearly the same process of observation, when he says,

" Pensive in hart, passing ful soberlie,
Unto the sey, forwart I fure anone,
The sey was furth, the sand was smooth and dry;
Than up and down I musit mine alone,
Till that I spyit a lytill caue of stone—
—I wist not at quhat end to begin,
Bot sat still in that caue, quhair I micht se
The weltering of the wallis up and down—
The skowland craig me couerit from the sleit."—

After the description of the scene, both Lindsay and the author of the Complaynt represent themselves as falling asleep, when their respective visions are presented to them. "Morpheus, that slepye gode," says the author of the Complaynt, "assailzeit al my membris, and oppressit my dull melancolius nature—quhar for on neid forse, i vas constrenzeit to be his sodiour: than, in ane takyn of obediens, i maid hym reuerens on on my rycht syde on the cald eird, ande i maid ane cod of ane gray stane."—*p.* 105. Lindsay climbs into a little cave of stone, and meditates, "till Morpheus with sleip his spreit opprest," when "constranit he was to sleip withoutin moir." The author of the Complaynt is driven from the shore to the green fields, which he had left, by the disagreeable scene of a fight at sea. "The reik, smeuk, and the stink of the gun puldir, fylit al the ayr, maist lyik as plutois paleis hed been birnand in ane bald fyir, quhilk generit sic mirknes and myst, that i culd nocht see my lyntht about me: quhar for i rais, and returnit to the fresche feildis that

i cam fra. "—p. 65. Lindsay's Dream, in like manner, terminates by the view of a ship firing guns at sea.

" With that ane schip did spedely aproche,
Ful plesandly sailing upon the deip,
And sine did slaik hir saillis, and gan to creip
Toward the land anent quhair that I lay;
Bot wit ze weill, I gat ane fellone fray.

All her cannounis scho let crak at anis,
Doun schuke the strimaris from the top castell,
Thay spairit not the poulder nor the stanis,
Thay schot thair boitis & doun yair ankeris fell.
The marinaris thai did sa zout and zell,
That haistelie I stert out of my dreme."

Lindesay's Works, p. 257.

The astronomical system detailed by Lindsay in his Dream, differs not essentially from that which the principal shepherd in the Complaynt delivers to his companions; but this coincidence is of slight importance, since the same system is common to all the writers of the middle ages.

A coincidence of a much more important nature, is that which may be traced between the allegorical character, Johne the Commounweill, in the Dream; and the third and youngest sone of Dame Scotia, in the Complaynt. Johne the Commounweill appears to Lindsay, "but hors, on fute, with a richt melancolious countenance."

" Quhais raiment was al raggit, reuin, and rent,

With visage lene as he had fastit Lent—

With scrip on hip, and pykestaff in his hand."

The youngest son of Dame Scotia "vas lyand plat
on his syde on the cald eird, ande al his clathis var re-

g ij uyn

wyn and raggit, makand ane dolorus lamentatione ande ane piteouse complaynt." The import of his complaint is the same with that of Johne the Commounweill; the same disorders in Church and State are reprehended; the same miseries of the Commons lamented; and the same vices stigmatized in the Nobility and Clergy. But this allegorical character, "Johnie the Commoun Weill of Fair Scotland," likewise appears in Lindsay's "Satire on the Thre Estaitis," Interlude VII; and here, his complaints are much louder than in the Dream, and have a still clearer analogy to those of the youngest son of Dame Scotia in the Complaynt. He is thus introduced—

KING.

"The Commoun Weill has bene amang his fais.

JOHNIE.

Ye, that, syr, garris the Commoun weill want clais.

CORRECTIOUN.

Quhome upon complene ye, or quho maks you debaitis?

JOHNIE.

Syr, I complene upoun the KING, and all the THRE ESTAITIS.

As for our reverend faders of Spiritualitie,
Ar led be Covetyce, this carle, and Temporalitie;
And als ye se, Temporalitie hes need of correctioun,
Quhilk hes langtyme bene led be publick oppressioun."

*Lindesay's Interludes, ap. Pinkerton's
Scottish Poems, vol. ii. p. 159.*

In like manner, the younger son of Dame Scotia, who represents the Commons of Scotland, "compleins and murmyrs the crualte of his tua brethir, THE NOBILLIS & CLERGIE," who were "ambitius in ther stait, and couetuse of gudis;" and declares that he is
"left

“ left desolat in the handis of vrangus oppressours,”
p. 193-5.

“ Thir peur Commounis daylie as ye may sie,
Declynes doun till extreme povertie;
For some ar heichtit so into thair maill,
Thair wyning will nocht find thame water caill.
How kirkmen heicht thair teindis it is weill knawin,
That husbandmen noways may hald thair awin.
And now begynnis a plaig upoun thame new,
That Gentellmen thair steadings takkis in few.
Thus mon thai pay grit fairm, or leiff the stad,
And sum are planelie hurlit out be the had,
That ar destroyit, without God on thame rew.

Lindesay's Interludes, p. 161-2.

“ I dee daly, trocht the necessite that I hef of the
gudis that I van vitht my laubys. My cornis and my
cattell ar reft fra me. I am exilit fra my takkis and
fra my steddyingis. The malis and fermis of the grond
that I laubyr, is hychtit to sic ane price, that it is fors
to me and vyf and bayrns to drynk vattir. The teyndis
of my cornis ar nocht alanerly hychtit abuse the ferti-
lite that the grond maye bayr, bot as veil thai ar tane
furtht of my handis by my tua tirran brethir,” p. 191-2.
A parallel passage likewise occurs in the fourth book
of the Monarchy.

“ Ze Lordis and Barronis mair and les,
That zour pure tennantis dois opres,
Be greit gersome and doubil mail,
Mair than zour landis bene auail,
With sore exorbitant cariage,
With markcheitis of thair mariage;
Tormentit baith in peice and weir,
With burdinnis mair than thai may beir:

Be

Be they haue payit to zou thair mail,
 And to the preist their teindis hail,
 And quhen the landis agane is sawin,
 Quhat restis behind, I wald wer knawin."

p. 165.

These coincidences, so minute and particular, must be admitted to be the more important, because, it was characteristic of Lindsay, above all men of his age, to have assiduously laboured to procure the redress of the abuses to which they allude. "Quhat labouris tuik he," says his editor, Charteris, "that the landis of this cuntrie might be set out in fewis, efter the fassoun of sindry vther realmis, for the incres of policie and riches? Bot, quhat hes he profitit? Quhen ane pure man, with his haill race and ofspring, hes labourit out thair lyfis on ane litel peice of ground, and brocht it to sum point and perfectioun, then must the lairdis brother, kinsman, or surname, haue it, and the pure man, with his wyfe and bairnis, schot out to beg thair meit. He that tuik lytill labouris on it, man enjoy the frutes and commoditeis of it; he man eit up the sweit and labouris of the pure man's browis. Thus the pure dar mak na policie nor bigging, in cais thay big themselves out. Bot althocht men wink at this, and our-luik it, zit he sittis abone that seis it, and sall judge it. He that heiris the sichis and complaints of the pure oppressit, sal not for euer suffer it unpunischit. Quhat hes he writtin alswa aganis this heriald hors, deuisit for manie pure mannis hurt? bot quha hes demittit it? Finallie, quhat oppressioun or vice hes he not repreuit?"

This discussion, which, from the very nature of the investigation, is dry and repulsive, would, by a farther prosecution of the inquiry, only become equally tiresome

some and tedious. But the same similarity which I have noticed, might be traced between various passages of the Satire and of the Complaynt, which stigmatize the same vices, lament the same abuses, and regret the same discords of the three Estates; particularly, where the insolence of the Nobility, the indolence of the Clergy, and the disaffection of the Borderers, are mentioned. Such are those particular coincidences, which, combining with the general impression produced by the work, induce me to ascribe the Complaynt of Scotland to Sir David Lindsay of the Mount. In the course of the investigation, I have frequently found myself in the situation of a modern botanist, who attempts to reduce the plants, described in such a vague and unscientific manner by Dioscorides and Pliny, to the accurate classification of Linnæus. The foliage of the plant, in these ancient authors, is often very accurately characterized; but the minuteness of the description of the leaves, does not compensate the defective delineation of the flower, upon which the modern classification depends. The investigation which I have attempted, is not only one of the most difficult which is comprehended in the art of Criticism, but the charge of futility is always incident to researches of this kind. I fear it must be admitted, that the difficulty of an investigation, is often no criterion of its utility. The same acuteness has been exhausted, in numbering the grains of sand contained in the universe, which might have invented the logarithmic calculus; the same dexterity has been wasted in constructing the automaton of a fly, which might have perfected the steam engine; the same ingenuity has been lavished in determining the Immacu-
late

late Conception of the Virgin Mary, which might have discovered the laws of gravitation. But, in this respect, the science of antiquities resembles that of mathematics, in which the most important results have often been deduced from investigations, which at first seemed totally inapplicable to practice. In antiquities, therefore, no inquiry ought to be neglected, because its practical tendency is not immediately apparent; for, wherever the science has been fixed upon solid principles, future investigations have demonstrated the utility of researches, which have been reckoned vain and trivial by cursory observers. Though the persons, therefore, who attempt to revive the dim and fading characters in the mouldering records of tradition, are liable to be classed with erudite triflers, and must, in the estimation of the many, forfeit their pretensions to science or to taste; I shall neither regret the difficulty, nor the unpleasant nature of this discussion, if it contributes, in any respect, to determine the true author of the Complaynt of Scotland. The nature of such an investigation certainly requires a minuteness and a particularity, which, in any other case, must be deemed extremely impertinent. In comparing one prose work with another, a person is in the situation of an anatomist, who compares two human skeletons which resemble each other in the great outlines, however they vary in minute particulars. But he, who compares a prosaic work with a poetical one, is like a comparative anatomist, who contrasts the skeleton of an animal with that of a man, and who, therefore, requires the most steady judgment, and the most accurate attention, to observe similarities as well as diversities. The language of prose is so materially different from that
of

of poetry, that any coincidence which can be traced between two such dissimilar works as the Poems of Lindsay, and the Complaynt of Scotland, derives additional importance from that very circumstance.

After the coincidences which I have attempted to trace, it may be proper to consider the probable objections to this hypothesis. These seem chiefly to result from the improbability that Lindsay would imitate his own compositions; from the improbability that Lindsay, contrary to his usual practice, would satirize the nobility more than the clergy; and from the improbability that Lindsay, who publickly inscribes his name to his other works, would have refused to acknowledge the Complaynt of Scotland. With respect to the first objection: It is only necessary to state, that Lindsay not only repeats his own sentiments in different words, but often borrows whole verses from the works which he had composed at a more early period. With regard to the second: At a period of such imminent danger as that which succeeded the battle of Pinky, it could not be the object of a patriot to irritate any class of men, but to unite every class for the defence of the country. Lindsay, in his poetical works, seldom mentions the English in terms of acrimony: yet, in his satire, p. 161, he exhorts the Estates to provide for war in the time of peace; and, in one passage, p. 97, mentions the English in the appropriate terms of the Complaynt.

“ Quhat cummer haif we had in Scotland,

Be our awld ennemeis of England!

Had not bene the support of France,

We had bene brocht to grit mischance.”

With regard to the last objection, various reasons, of a political nature, have already been mentioned, which

h might

might render it dangerous for the author to avow himself, especially at a crisis of such uncommon hazard and perplexity as that which succeeded the battle of Pinky. This danger seems to be obscurely insinuated, in the sentence of Cicero, annexed to the conclusion of the work, between which, and the scope of the text, it is otherwise difficult to perceive any immediate connexion. *Nihil est turpius, quam sapientis vitam, ex insipientium sermone pendere.* Could an anonymous writer express, in more apposite terms, the danger to which he conceived himself exposed by a discovery? This will appear still more probable, if it be considered, that at the period in which the Complaynt was composed, Lindsay, having retired from the court of the Regent in disgust, had no powerful protector to insure his safety from personal resentment, nor any faction to support him against the intrigues of his enemies.

The only other prose work in which Lindsay can be conceived to have had any concern, is of so technical a nature, and so little susceptible of the peculiarities in the style and manner of an author, that it tends very little to elucidate the subject. This work is a ms. collection of Tracts on Heraldry, which Lindsay's office of Lyon King at Arms, probably induced him to collect and compile for his own use. The tracts seem to be chiefly translated from the French and Latin. Several of them are imperfect; and some appear to be only detached *memoranda*. The ms. seems to be the autograph of Lindsay; the orthography is similar to that of the Complaynt; the *th* and the *y*, the *v* and the *w*, are frequently interchanged, as in many mss. of the

the same age. As these tracts are not solely interesting to the herald, but greatly elucidate many of the forms of chivalry, a few extracts, which could be conveniently detached, are subjoined.

The ms. is inscribed, by Sir James Balfour—"Collectanea Domini Daudis Lindesay de Mounthe, militis Leonis Armorum Regis;" with the date, "11. Octr. 1586;" and is catalogued W. 4. 13. in the library of the Faculty of Advocates. It contains,

I. "The office of kingis at armes, heraulds, & seriaundis of armes;" which commences—"Arthour, sone to ye duk of Bertaigne, Erle of Richemont, Lord of Portmay, Constable of France, till all yame his lres sall se, greeting.—Dated at Touris the vii day of Februare, the zeir of God 1447 zeiris.

II. "The law of armes, w'in lystis."

When the lists are set, and the parties ready—

"Than salbe brot ane buik of the haly evangell, and ane takin of the crucifix of o' lord Iesu Chryst laid y'upoun, and the appellatioun laid betuix. The appello' yan sall lay on his hand, and sweir the grit a' all out, yat all is trew yat he hes said upone that falss untrew man, efter the forme of his appellatioun, and yat he wait weill the vyer hes a falss untrew querrell to defend: sythall he hes nowther herb nor stane of wirtew, nor wichecraift or sorcerye, nor na vyer thing to help him, bot w' God and his gude querrall, and his awin tua handis, and be yat buke, and all haly buke, and be the takin of the crucifix, and be his p' of paradis, & be all the wordis contenit in his appellatioun.

h ij

" And

“ And thir ar the wapinnis yat ar custumit and usit in singular battell win barreis ; that is to say, ane speir of competent lenth, ane fals sterap, or ane aix, ane lang swerd and ane schort swerd, and ane knyfe at ilk end.

“ It is to be vnderstand, yat zit my cum ane vyer impediment, or war ; yat ye burrois ar bundin for sic criminall actionis, to ent^r yame in barreis on the perempto^r day, deid or quik. It my fall sa, yat ye appello^r deis befoire ye day ; his burrois, q^lk ar bund under grit panis, cumis and enteris his deid corporis win the barreis, to freith yame of yair burrowgang. The defender, lyk as he fand burrowis, is enterit win the barreis, he findis the prouour deid, and he cannot sley ane slane man, and he himself unpurgit of the cryme q^lk the prouo^r yat yair is deid, put upon him. Than hes he na re^couer bot to cast his deid corporis o^r the barreis or ye day be gane, or ellis the freindis of ye deid may allege yat ye levand man hes tint his actioun, and aske him to be justifeit y^rfoire.

“ I haue hard yat ye samen impediment come anis to preif in the kinrik of spainze, yat quhan ye deid man wes laid win the barreis, he was sa hawie, yat ye levand man wes not of my to put his deid corporis out of barreis, and all the day wes in hand y^rwith, q^l the sone wes gane down ; and yan ye freindis of the deid man come befoire ye iuge, and askit ye law of armes, and allegit yat ye perempture day was past, and yair freind had woune his actioun ; for he had nather said the word, nor wes not put out of the feild, yo^t he was deid : and sua, be the law of armes, the deid man wan the quik ; and he demandit als culpable of yat actioun ; and yis wald the law of armes : & sum sayis,
yat

yat as yis quyk man wald haue castin ye deid man o^f the barreis, he fell bakwart on his bak, and ye deid man on his breist, and culd not avoid him of him q^{ll} the day wes past; and sua, be the law, he wes iugit in the cryme, and justifeit y^rfoir.

III. " The ordinance and maner how turnayis wes wont to be maid, and the harness for kny^{tis} and squyaris, and quhat differens suld be in ye abulzement betuix kny^{tis} and squyaris, and how ye cry suld be maid. "

The manner in which a knight and a squire should be armed, is thus described: " First, ane harness of jampes, cowerit wth ledder, sowit wth pointis, the lenth of the jampe to ye kne, and tua attaches lairge for to atteiche yame into his brayer: Item, cuisses and poulanis, armit wth leddir: Item, hoisis of maile abone the harness of jambes, attaches to the brayer, as said is, abone the cuisses; and ane payir of gilt spurris, q^{lk} salbe knyt wth ane small corde about the jambe, yat ye spur turne not under the fut: Item, vus anciens et vus espaultreres: Item, panet manches, q^{lk} salbe knet be the cuivre, wth all his aggreppes sus les espaulles & une soutellier, upone the feit befoire: Item, brathieris knet to the schulderis of the cuyvre: Item, bacynet a tout le howsone, and ane escusson of balane upone the nek, cowerit with ledder, wth ye tonneres for to knet to the brayer or ye cuyvre; and upone the bacynet a coyf of maile, and a fair offroy befoire on the fronte, quha will, and a wyn bred to put in the kny^{tis} handis: Item, a heaume & ye tymbre, sic as he will: Item, tua chenzeis knet to ye breist of the cuyvre, ane for ye swerd, ye vyer for ye bastoun, and tua visieris for to fastin ye heaume.

" The

“ The abilzement of ye squyar salbe ewin lyk as ye knyis, except yat he suld haue na hoiss of maile, na corset of maile upone his basynet, bot he suld haue ane chaplete of mont aubieū, and he suld haue na bratheres, and of vyer thingis may arme him as ane kny, and suld haue na sautour at his sadill.”

Many of the observations on the signification of animals, fowls, and fishes in heraldry, are extremely curious.

“ The Leopard is ane ry cruell beist, and in takin of crueltie and hardynes, he hes his face ewir to ye folk ; and as sayis Isodore in his vii buk, he is generit be adultry of the part and the lyones, and is ane beist ry deliuer, sua yat oftymes he deis be force of leping ; and cowattis blude mervalouslie, and is spottit w mony colo, and signifyis, yat he yat first bure it wes cruell, hardy, and deliuer. And sum sayis yat Marlin ye prophete wes ye first man yat bure it, becaus he wes borne of faarie in adultre ; and ry sua ye first duk of Guyenne wes borne of a fee, and yrfoir the armes of Guyenne ar of a leopard. And is ane beist yat be ye princis and lordis hes ay borne, and zit beiris in armorie ; but he yat beiris him in his propir colo suld be ane bastard, and yairfoir na princis beiris him in his werry colo, bot yai beir him in vyer colo in signification of his propertie and not of his nature.

“ The Gryffon is ane ry grit beist of body and force, sua yat he be his force wald beir on hy an armit man, and eftir, as Isodorus sayis, ye griffonis keipis ane montaigne qlk is in Asie, in the qlk aboundis gold and pretious stanis of ry grit valo ; and signifeis, yat he yat bare it first wes ane man austere, terrible, and
double

double in his deidis, and covetous, yat wout moderatioun keipis his gold sua yat he will not distribute it amang his suldiouris, bot kepis it, and waittis not quhome to he keipis it.

“ The modewarp is ane blind beist, haifand ane gronze in forme of ane porc, euir beand worseland in the eird ; and signifeis, yat he yat bure it first, hes bene a theif and brigand, hydand him daylie in woddis and cauernis, pilzend and reifand ; for it is said comonly, he yat euill dois, hattis ye ly.

“ The Unicorne is ane strenthy beist, the qlk is lyk ane hors of body, bot scho hes feit of ane eliphant, and taile of ane hart, and hir voice is marvalouslie fleand ; and abone in the middis of her heid, ane mervalous horne, scheynand and thrawand ewin to ye eird ; the qlk is sa stark and sa scharp, yat it peirsis w^t it all yat it ouertakis, and na man may byde it ; for na ingyne may be in ye warld, and may not be tane leifand, bot gif ye huntaris send ane gracious virgine quhair the unicorne repairis ; for it is hir nature to byde and repos in the virginis skirt, and takis all ye feirtnes fra hir ; and on this maner hunteris sleyis yame, and signifyis, he yat first bure yame in armes wes stark in mony maneris, and his voice fleis, and is fleand to his innemeys, and yat he had wit in his intent and in his heid, atto^r all vyeris to cum to his intent, and all his rest wes in deidis of virginitie.

“ The Phenise is ane foule yat haldis hir in Arabie, and yair is na ma in all the warld, and is weill als grit as ane aigle, and hes creste in ye heid of ye ane p^t and the vyer, and ye fedderis about his nek is lyk to ye fyne gould of arabie, bot bene^t to ye taill is of purple colour, and ye taile of roise, as the Arabiens beiris witness,

nes, quha hes sene yame mony tymes, and yai say he leifis v^t hundre^t zeiris, and vyeris sayis his lyf lestes vii^t h. zeiris and mair, bot the maist pairt he eildis in v^t h. zeiris; and quhen it cumis to ye termes of his lyfe, his nature findis him to accuse him of his deid, for to haue ane new lyfe, and at ye end passis to ane gude tre, and of gude sauor, and makis ane moutall quhair he garris the fyre tak, and syne enteris yairin ewin to ye sone rysing, and quhen he is brint, of the cinderis rysis ane worme yat hes lyfe, and the secund day of his nassance is maid lyk ane litil chikkin, the thrid day is all grit and growin as he suld be, and fleyis and passis to ye place quhair his habitatioun is. sum sayis yat it wes fund be the prouest of ane citie callit heliopolis, quhair the phenise regnit as is befoir said, and signifyis, yat he that first in armes bure him wes fair, and of fair fassoun of memberis, and langer lefand nor ony vyeris, qlk regenerit him be his heit of fyre of cowetise, yat he assemblit to and brint him in the plesance yrof, qlk daylie put him agane to his first estait, and yat in fyre wout fulfilling of pane suld cuir mair lest.

“ The Papegault is ane foule, as sayis Isodore, qlk is ry^t fair, and is grene; bot hir neb and hir feit ar reid, and hes far mair toung and mair bly^t yan ony vy^t foule, quhairthrow scho sayis and speikis articulatly lyk ane man qlk is leirit hir of hir zoutheid w^t in the secund zeir of hir aige, for fra yen furtht, scho is hard and forgetfull; and ye philosophor sayis, quha will not lerne hir in hir zoutheid, scho will not speik bot jargon, and scho hes ane stane in her nib sa stark, qlk in all hir necessite is scheld for keping of hir body; and efter the philosophor, in the tent buke xlii chepto^r,
and

and he fall fra hicht upone stanes, he putis his neb befoir, qlk keipis all his body. Alsua he vsis ye neb in steid of hand, takand in his feit yat is necessary to him; and puttis not ye ta fute befoir ye vyer, qll he haue put in his neb it yat he haldis; and climis fast about his caige, of ane vyir maner nor vyer foulis dois; and is ane foule yat lordis and ladyis desyris to be sene in yair hous; and signifyis, he yat first bure him in armes wes ane plesand man, and wald be sen cled w^t fair colo^r, and his feit and visage war of fair fassone and colo^r, and ry^t plesand and wes propir, and culd speik diuers langagis, and yat he did w^t gud will, and in his defence in aduersitie, and to defend him fra his innemeis w^t his mouth and his tounge he did yame mair greuance yan w^t ony vyer thing, and wes ane ry^t sueit man, and for his countenance and strang maner of ganging men lukit w^t gude will to him; and wes euir in all places w^t lordis and ladyis for his fair speiche and his maneris, qlk strangeris luffis weill to see.

“ The Basilique is ane fische in maner of ane serpent, and is sa ry^t full of weinoume, yat he scheynis all w^tout, and the sy^t and the straik of him beiris veinoum far and neir, for quhy he corruptis the air, and distrois the treis, and sleyis the foules fleand, and w^t his luk slais men, and he is of gritnes of VI fute, and hes quhyt spottis and creste as ane cok to ye mydis of his body; and notw^tstanding that he is sa forcy and sa dangerous, ye *basilique*, (the weazel is probably intended), qlk is litill as ane mowse quyte under the body, slais him; and wit ze yat Alex^r fand yame, and gart mak grit ampolles of glace, and gart men entir yrin, qlk saw yame, and yai saw yame not, and yai reportit how yai had sene yame, and be ye verres of glace fand

ye maner to draw and sley the basilique, yat men callis the king of serpentis; and signifyes, he yat first bure it in armes doutit of all thingis, and wes sa full of furo^r and wodnes, yat euery man wes rad for him; and his furo^r wes sa wennemous, yat gud and ewill far and neir dowlit him, and drew neir him, and of his neirnes wes sa traint, yat gart ye folkis be sone deid; and quhen he wald he gart sla ye folkis be ye commandement of his langage, to fulfill his will; and be ye werkis yat he did, ye foules fleand doutit him, and wes bot sex fut of he^t, spottit wth spottis in diuers places, & had creste of ane cok, and crisp hair, and be ane litill man, wth ane quhyt face and ane blak body, wes discomfit, & craignit verres of face, abone all vyer thingis.

“Aspide is ane maner of ane vennemous serpent, and is of mony maneris; and quhen he byttis ye folkis, he garris yame die of thirst, an vy^r garris slep qll yai die, and sum vyeris garris bleid to deid, and gangis oftymes wth oppin mouth, and quhen he streinzies ony wth his teith, yat man suellis sa qll he tynis the lyf, and fur^r wth stinkis and rottis sa mervalously, yat he is lyk to be ye dewill. And wittis yat aspide beiris in his heid ye ry^g cleir and scheinand stane yat men callis escharbuncle; and quhen the inchanto^r yat wald tak it away sayis the wordis of his enchantment, incontinent quhen he persauis him, he fichis the ane of his eiris in the eird, and in ye vyer putis his taile in sic maner, yat he worthis deif, and not herand ye wordis coniureuses; & signifyis, he yat first bure him in armes wes of mony mervallis, and yame yat he haitit he punist yame, and tormentit in diuers maneris, and had oftymes his mouth oppin to greif vyer folkis, and it yat he held he streinzeit as it war the dewill, and had grit wit in his heid,
fair

fair cleirnes scheynand of beaute as ane escharbuncle, and quhen inchantofis or dissauaris of wordis addresses yame to him, he closis his understanding, and will not heir yame, in dreid he war thair throw dissaut.

“ Apotaine is ane fische qlk is callit hors foule, becaus he is bred on the fludis of Nile; for his bak and his voice and his sydis is lyk ane hors, his clowis ar clowin as ane ox, and teith as ane bair, and ane thrawin taile. he gangis bakwartis for ye waiting of men, and quhen he eitis of mekle, and persauis yat he is seik, and yat he suld enfoundre for ouirmekill eiting, he gangis abone ye cauernes new maid, qll the blude springis of his feit in grit effusioun, and be yat menis heillis himself; and signifyis, he yat bure him first in armes, was ane man failzeand in diuers maneris, and of ry strange langage to dissaif and eit bot ye peple, and y^rby foundit to distructioun qll he failzeit, qll of his blude wes tane punitioun, be cruell and hard folkis of deidis.

“ The Cheualeir of sey, qlk in Latin is callit Icoron, is ane monstre in the sey, yat in his first pairt is in forme of ane armit kny^t, and hes his heid armit as w^t ane heaume, and is ry grit, and his skyne is hard and ferme, and on his nek hingis ane grit scheild, and is hungin w^t stark ligato^ris, sua yat be na force yat scheild may be tane fra him, and hes armis and handis stark, quhairw^t he strykis sairly, and is of hard lyfe, for w^t grit paine may he be slane, bot w^t mellis of irne, nnd oftymes mowis weir in the sey; and quhen he fechtis, he rysis abone the watt^r lyk as he had grit will to fecht, & he is fund oftymes in the sey of Britaigne; and signifyis, he yat bure him first in armes wes ane man desyrand to fecht for to get hono^r, and ay bly^t to be ar-

i ij mit,

mit, and wes hard and ferme in all thingis, and about his nek had w^t blynes, ordre, or demonstrance of riches, starkly boundin in his curage, sua yat be na force yai my^t not depart him of hono^r of office, bot be armes of irne of ry^t hie puissance, and he raif and facht oftymes agains his innemeis, and y^rin wes attentif, and fand himself wilfullie in the landis of Britaigne, quhair he mouit oftymes weir upon his innemeis, & ry^t weill willit to fecht w^t yame.

“ Delphine is ane fische in the sey, as Aristotle sayis, yat w^t gud will followis the sailis of marineris, and is ye maist suift thing yat is in the sey; for it trepasses throw and throw ye sey as it wer fleand, and passis mony togidder, and ye marineris persauis be yame quhen ye tempest suld cum, and yai pas commonly wersland throw ye sey, lyk as fouldre chassit yame; & wit ze the delphin beiris & engeneris ten monetis, and nurissis w^t hir milk, and quhen yai ar weill zoung, yai cuele yame ye bettir, and yai leif weill thretty zeiris, as sais the marineris, and hes in his mouth lang hair and narrer his nature yan vy^ris fisches hes; and na fische of wattir mowis the toung bot ye delphin, and may not draw his end als lang as he is in ye watt^r qll he wyne to the air abone; and hes voice lyk to ane man gretand. Mony of yame passis to ye sey of Poitoun in printemps to nuris yair zoung fische, for ye plenty of fresche watteris, and ye entre is on the ry^t syde, and ye ische is on the kar syde, becaus yai se not weill on the kar syde, bot on the ry^t syde apertly; and wit ze, yat on the flude of Nyle, yair is ane maner of delphin, qlk hes on his schoulderis ane eschrie lyk to ane cye q^rw^t he slais the cocodrille; and als we find in auld historeis, yat ane bairne of Campaigne nurist
ane

ane delphin lang tyme w^t breid, and mad him sa pre-
 uie qll he raid him; bot ye barne diet zoung; and
 quhen ye delphin persaut ye deid of ye barne, he hed
 sa grit dule qll he deit. And ane vyer yair wes in Trace
 and babylon, yat luffit ane barne sa weill yat eftir yai
 playit togidder, ye barne fled, and he wald haue fol-
 louit, qll he put him on ye sand, and yair wes he tane.
 Mony mervailles ar cum of yis fische for ye luf he hes
 to men; and for his properteis and his nature, ye del-
 phin beiris ye name, and yair lord is euir callit Delphin,
 and beiris it in his armes, and is the first prince yat
 euir bure it for ye nature of him and his land, qll
 suld be lyk to ye samen fische.

“ It is to understand, yat na menstrale sall weir
 his lord or princis armes as ane herrald dois. Bot
 he sall beir it ewin on ye middis of his breist,
 and w^t ane round circle about ye scheild, qllis is
 callit ane besigell in armes, and yat is ye differ-
 ence betuix offi^ris of armes and menstrallis, quhairby
 yai sall be knawin. Except alanerlie trumpettis, qll
 is callit ye bell of armes, and he sall haue na besigell
 about ye scheild, bot ane litill fassone of ane trumpet
 hingand at ye neyr newk of ane scheild, quhairby he
 salbe knawin be vyer menstrellis.”

“ IV. The buk of cotearmouris, and how gentil-
 men salbe knawin frome churlès.

“ V. The buke of the ordo^r of cheualrie or kny^t-
 heid.”—These two last tracts seem to be merely a
 transcript of the third part of the Book of St Albans,
 or the Treatise on Heraldry by the Lady Juliana Ber-
 ners, which was written in 1481.

“ VI. The translatioun out of Latin into Inglis,
De bello Campestri; In Vegeus de re militari.

“ VII.

“ VII. The coronatioun of the Emperio^r. ”

After these tracts, different memorandums concerning matters of heraldry occur, written in a much later hand. Of these, the most curious is “ the aith of a kny^t :—

“ 1. I sall defend the evangell presantlie preachit
wⁱⁿ this realme, at my pouer.

2. I salbe leill and trew to my prince and souerane.

3. I sall do hono^r and reuerance to all ordo^ris of
chevalrie, and to ye nobill office of armes.

4. I sall fortifie and defend justice to my pouer,
and y^t w^out fauo^r or feid.

5. I sall haunt and exerce ye office of chevalrie,
and help all y^t ar of ye samyn ordo^r, gif yai haue neid,
after my pouer.

6. I sall never fle from my prince and maister, nor
follow w^{it} dishono^r in tyme of mellee.

7. I sall defend my natiff land fra all alieneris and
and strangeris, w^{it} my pouer.

8. I sall defend all wedowis, orphelines, and mai-
denis of guid fame.

9. I sall do diligence quhairsoever I heir yair is any
murthereris, revaris, or maisterfull thevis that suppres-
sis ye p^uir, to bring yame to ye law, w^{it} my pouer.

10. I sall manteme ye nobill ordo^r of chevalrie w^{it}
hors, harnes, and kny^tlie abilzament, at my pouer.

11. I sall inquiryre and seik to haue ye knauledge of
all ye articles and poyntes contenit in ye buikis of che-
valrie, and to observe, keip, and fulfill all ye premisses,
w^{it} my pouer. I obliss me, sa help me god, be my
awin hand, and be god himself.”

When Lindsay compiled this collection, Heraldry
had attained an adventitious importance, of which we
can

can hardly form an adequate idea. By combining blazonry, and the forms of ceremony, with a whimsical morality, mystical theology, and a species of chemistry no less mysterious, it had gradually erected itself into a kind of universal science, which comprehended every species of knowledge that could adorn the damsel or knight, that could animate or soften the rugged genius of Chivalry. Like Free Masonry, a plant of the same stock, it is conversant in the occult qualities of numbers and emblems, and may, without much impropriety, be denominated, Chivalry Spiritualized. Thus, there are nine precious stones, nine virtues of precious stones, nine orders of angels, nine dignities of regality, nine articles of gentleness, and nine vices contrary to gentleness. Like Free Masonry, too, it has a species of history of its own, and a traditionary genealogy of its heroes, which has no similarity whatever to the records of authentic history. To illustrate these remarks, I shall adduce a few more extracts from this curious ms.

“ Thair wes nane vyer ordo^r bot tua, wedlok first, and knyheid eftir. Ane kny^t wes maid befoir ony cot armo^r; and Olibron wes ye first kny^t yat euir wes. Asteriall his fader come be ye ry^t lyne of yat gentill man Japhet, and saw ye peple multiply, and had no gouerno^r; and ye cursit peple of Sem (Ham?) warit aganis yame. Olibron wes ye strongest and manliest man in his tyme, and ye peple cryit on Olibron to be yair maister and yair gouerno^r. Ane thousand men wer multiplyet of Japheth's lyne. Asteriall maid to his sone ane garland about his heid of ix diuers pretious stanis, in takin of cheualrie, to be ane gouerno^r of ane thousand men: and to yis day ye kny^tis haif his
name

name in Latin ; that is to say, miles, ane gouerno^r of ane thousand men. Olibron knelet to Asteriall his fader, and asket his blissing. Asteriall tuk Olibronis sword, yat wes Japhetis fawcon, yat Tuball maid befoir ye flude, and smot flatling IX tymes upone ye ry^t schulder of Olibron, in takin of ye IX vertewis of ye foirsaid pretious stanis, and gaif him his blissing, w^t ane charge to keip ye IX vertewis of cheritie now following yat ze sall heir.

“ Thair be V temporall virtewis, and foure gostly wertewis of cheritie. The V temporall virtewis bene yir : He sall not turne his bak to his innemy to fle : The secund is, yat he sall trewlie heild his promeis to his freind, and also to his fa : The thrid is, he salbe fre of met and drink to all his men about him : The fourt is, he sall uphald madynis ry^t : The fyft is, yat he sall uphald wedowis ry^t. And yir ar ye foir vertewis of cheritie gostly : The first is, he sal hono^r his fader and moder : The secund is, he sall do na harme to ye pur : The thrid is, he sall be mercifull : The fourt is, he sall hald w^t ye sacrifice of ye grit god of hevin. And yan Asteriall did mak to Olibron ane targat of oliue tre, w^t thre corneris, tua abone his face, and ane down to ye grund word, in takin yat yis Olibron wes ye cheif of all ye blude of ye thre sones of Noe.

“ As teches Troiamoure (quho) makis mentioun of yair lynnage and affinitie, the said Olibron had tuo sones, named Gentilius and Farolius. The eldest sone, Gentilius, inhabit him w^t all ye ofspring the landis of Arabie, unto ye making of Troye, Canaan, Ethiopie, and Minor Asie, and Constantinople, and maid citeis and townis, fra Olibronis tyme to Trogilius tyme yat maid
Troye ;

Troye; qlk Troye wes maid in the cuntrey of Asie, upone ye eist syde of Constantinople;—the qlk Gentilius first maid takynnis in armes, yat for ye skill of his peple, Gentilius suld be knawin of dignitie, befoir all vyer signes. The foirsaid Olibron wes inspyrit wth ye haly gaist, eftir ye angell gaif him ye ordo^r of kny^{gh}t-heid: he maid ane grit daile of lawe of armes, qlk is maid, and wes befoir ony lawis and commandis. Than Gentilius had ane dochter callit Arphagus, ye first yat wes, yat set colo^r in tairgis, and liknit yame to ye diuers colo^ris of ye pretious stanes, befoir ye manheid and dignitie of armes, becaus yat Olibron ye first kny^{gh}t, wes maid wth pretious stanis. Than Farolius ye secund sone, and ye youngar of Olibroun, inhabit him in ye landis of Tartarie, Basane, Lybie, and Pharoun, and maid ye citie of Phargagia in ye land of Pharoun.—Trogilius had thre sonnes in troye: The eldest wes callit Arbaldus; ye secund wes callit Erewfilix; the thrid Arbegraganus, (of quhome) be ry^{gh}t lyne come Hector of troy, throw all ye world ane of ye IX wordiest. Of ye eldest sone Arbaldus, eftir ye distructioun of troye, be ry^{gh}t lyne come Brutus, of ye qlk ry^{gh}t lyne of brutus, win certane proces of zeiris, come Artho^r, ane of ye IX worthy, throw all ye world, be law of armes callit. Off ye secund sone Erewfilix, Saragen in Sartagia, eftir ye distructioun of troye, come Iulius Cesar, and enterit in Britaigne, upone caice, mony winteris befoir king Artho^r, and is conteint throw all ye world ane of ye IX worthy.—

“ The foure virtewis of Chevalrie bene yir: Ye first is, just in his byhestis, clemencie of his persone, pitie to haue of ye pure; to be gracious to his prisoneris; to be reuerent and fayful to his god. The secund is, yat he be wyss in his battell; prudent in his fecht-
k ing;

ing; knawing and having mynde of his wittis. The thrid is, yat he be not slaw in his weiris; luke befoir yat his querrell be trew; thank god cuir of his victorie; and to haue mesure in his sustenance. The fort is, to be strang, and stand fast in his gouernance; to houp to haue ye victorie, and avoid not fra ye feild, and not to schame his cotarmo^r; alsua, yat he be not bostfull of his manheid; luk yat he be cu(r)teous, lawlie and gentill, and wout rebaldrie in his language.

“ Thair beine IX articles of gentilnes, and of yame V beine amarus, & fo^r souerane. The V amorous gentilnes; lordlie of countenance, traitable in language, wys in his ans^r, perfyte in gouernance, and cheirfull to fayfulness. The four souerane (articles of) gentilnes bene; few a^yis in suering, bowsum to goddis bidding, knawing his awin birth in bering, and to dreid his souerane to offend.

“ Thair beine IX vices contrarie to gentilnes, of ye qlk V bene indeterminable, & fo^r determinable. The V undeterminable bene; ane, to be full of sleuth in his weris; ane vyer, to be full of boast in his manheid; the thrid, to be full of cowntnes to his innemy; the fourt, to be full of lechoure in his body; and ye fyft, to be full of drinking and dronkelaw. And the vyer foure determinable: that is to say; ane, to revoke his aw(in) challenge; and vyer, to slay his prisoner w^h his awin handis; the thrid, to avoid fra his soueranis banner in ye feild; and ye fourt, to tell his souerane fals teillis.”—

Heraldry, displays some of its traces in every form of society, in every nation, whether civilized or barbarous. Its simplest form exhibits the tattowed symbolical figures, which discriminate the barbarous tribes.

tribes of the Negroes and Malays. An additional step conducts us to the hieroglyphical emblems, traced with ruddle or coloured earth, by the Northern Indians of America, on their bucklers of the bark of trees, when they recommend themselves to their gods, before encountering their enemies. Of this kind, are the symbols and devices which Æschylus assigns to the Grecian warriors at the siege of Thebes. From such rude emblems, the transition is easy, to the blazonry of the feudal ages. The peculiarity, however, of the system of Heraldry, at that period, consists, not in the devices and blazoned figures, but in the usages with which these were connected. At that period, Heraldry swells into a vast system, which extends to all the social relations, and comprehends equally the duties of morality, the articles of religion, and the literature of the time. But, when Heraldry extended to all the relations of social life, it did not equally comprehend all the members of civil society. It was an exclusive system, which had no affinity with the forms of peace, but presented a living image of war. But, when the artists of that period had attained a respectable rank in society, by the wealth which their skill enabled them to procure, they formed themselves into an order, and modelled their system according to the forms of Chivalry. This was the origin of FREE MASONRY. Hence the gradation of dignity in that order; the secrecy and ceremony of its forms; the variety of its officers, and of its lodges or brotherhoods. Thus, the institution of Masonry commenced from no wicked and malevolent motives in its founders; from no catenation of secret societies, hostile to the interests of religion, and of social order; but, in its origin, it constituted

an inferior or secondary order of Chivalry, adapted to the habits of those who were excluded from the first; an order of Peace and Fraternity, opposed to the order of Arms and War.

II. *Of the Nature of the Work.*—A HISTORIAN, of extensive erudition, and indefatigable research, terms the *Complaynt of Scotland* “a most curious piece, well written, and fraught with great learning—the only classic work in old Scottish prose.” As neither reading, nor the practice of composition, had become either a fashion or an amusement, at the early period when that work was composed, he who should expect elegance or taste in so ancient a Scottish classic, would highly be disappointed. But, if he expect ancient manners to be delineated with rough but impressive energy; if he expect the economy of civil polity to be characterized, and the state of factions and parties to be forcibly described; he will probably be disposed to class this work with those authentic monuments which throw a certain and steady light upon history and manners. However injudicious our ancient authors may be reckoned, in the selection of their materials, and the arrangement of their topics; however defective in the arts of composition, and the polish of style, they can never divest themselves of the manners and habits of thinking, familiar to the age in which they lived. It is this circumstance, which stamps a real value on the rudest compositions of an early period; a value, which continually increases with their antiquity. It was this circumstance, which induced the late accurate and judicious

† Pinkerton's *Maitland Poems*, p. 532.

ditional Lord Hailes to declare, that “ if the study of Scottish history should ever revive, a new edition of Inglis’s Complaint would be an acceptable present to the public .” That the Complaynt is well written, and fraught with great learning, will be admitted by every one, who compares it with compositions in prose of the same period. The style of remark is shrewd and forcible, though frequently quaint and affected; and the arrangement of the materials, though sometimes careless, is not devoid of method. The refining, logical mode of demonstrating the plainest truisms, was the fault of the age, as it had formerly been that of the scholastick philosophers; and some traces of the habit may be observed in the Complaynt. The author displays a degree of erudition, which, in a refined age, would be denominated pedantry, but which, at that early period, did not deserve so severe an appellation. After the discovery of the ancient models, the general admiration which they excited, while it established the principles of taste upon a sure basis, produced, in an equal degree, a servility of understanding, which never considered, that “ no ancient of them all was so old as Common Sense.” For this reason, the author of the Complaynt, instead of establishing his opinion by solid and rational arguments, is often contented with exhibiting his authority or “ exempli.” This species of reasoning, however inconclusive, is attended with the singular advantage, that it informs us what kind of reading was fashionable, and what authors were popular when the work was composed. A list of authors cited in the Complaynt, has already been exhibited (in p. 43.); but it may be farther remarked, that in

* Hailes’ Bannatyne Poems, p. 279.

no instance does the original of a Greek author appear to be quoted.

The work is naturally divided into three parts, of which the first may be properly denominated, the Complaint of the author; the second, the Monologue of the author; and the third, the Dream of the author, or the Complaynt of Scotland. In the first, the author, deeply afflicted by the miseries of his country, begins to speculate concerning their causes. In the second, which has little connexion either with the first or third, a variety of rural scenes and occupations are depicted, which are ingeniously diversified with a sea fight, and a dissertation on natural philosophy. This division is terminated by the author into a profound sleep, during the unsuccessful experiment of shutting his eyes, and looking through his eye-lids; and, in the third part, he relates his dream or vision. The subject of the third part is the same with that of the first—the miseries of Scotland; but the description is more particular, and the machinery is allegorical.

The “Epistil to the Quenis Grace,” which is prefixed, may be properly considered as a part of the work, as it paints, in strong colours, the unhappy state of the country, distracted by the threefold evil of invasion, pestilence, and civil discord. It commences in a highly metaphorical strain; the author seems elevated by his subject; and he “shoots the glittering shaft of praise” over a whole cloud of heroines, celebrated in the pages of Plutarch and Boccace. Valeria, Clelia, Lucretia, Penelope, Cornelia, Semiramis, Thomyris, and Penthesilea—the famous deeds of all these heroines are declared to be unworthy of being compared with the exertions of the Queen Regent,

Regent, against the ravening wolves of England. The germ of her nobility not only brings forth the branches and tender leaves of virtue, but the salubrious and wholesome fruit of honour, for the healing of a desolate and wasted nation. Ysicerata never endured greater hardships attending Mithridates in his most perilous situations, than the Queen Regent sustains every day. All these heroines are celebrated in Lydgate. Penthesilea is denominated, in Lydgate's *Troye Boke*, "the Hardy Queen of Femynye," a region which that author places between Europe and Asia.

"And of this land was Pantasilia,
 Whylom lady and chyefe gouernesse,
 Full renommed of strength and hardinesse
 Through out y^e worlde both in length & brede.
 And yet in sothe to speake of womanhead,
 For all her myghte she had a huge pryse,
 For both she was vertuous and wyse,
 Wonder discrete, and had an honest name,
 Notwythstandynge the excellence of Fame
 Of hir renowne in armes and in glorye;
 For of conquest and of high victorie,
 She was most sourmountynge out of drede
 Of any woman that I can of rede."

"Ysicerata," another heroine, is likewise characterized by Lydgate, in his translation of Boccacio's *Fall of Princes*, l. 6. c. 3.

"Mithridate makynge his lodgyng place
 Under that hyll, when it drew to nyght,
 The troubylly heuen wth thundring gan manace;
 The firy leuyn dyrked hath hys syght;
 The cloudy mone, eclipsed of her lyght,

Astonied

Astonied hym by unware violence,
 That he stode confuse of all prouydence:
 He was by tempest and unware darkenesse,
 Almost made wery of hys wofull lyfe;
 Yet I fynde of very kyndnesse,
 Hipsicrata, whiche that was hys wyffe,
 Nouthur for werre, nor no mortall stryfe,
 Left him neuer; disguysed of vysage,
 Folowed him arayed as a page."

From the praise of the Queen Regent, he proceeds to that of her ancestors, from Godfrey of Boulogne, to her father the Duke of Guise, many of whose actions he celebrates, but particularly his quelling the formidable insurrection of the peasants on the Upper Rhine. This insurrection of the serfs or peasants, which originated in the oppression of the nobles, and whose leaders avowed every principle of anarchy and irreligion, while their conduct exhibited every species of enormity, afforded an admirable example of the dreadful effects of civil dissension. Of this insurrection, the following account is given by Carion:

"The same yeare, were rayseed in Germany horrible and neuer afore herde commotions by uplandishe men in Elsace, Schwaben, Frankenland, Thuringen, and those contreis that lye by the Rhene. This commotion was alayed by the great force & armes of the princes, so that within the space of thre monethes nerehande, were slaine in battaill aboue ane hundreth thousand upladysh men, none other wyse then as beastes. Moreouer, one called Schapler wrote XII artickes of the Christē libertie, among the whiche this was euen the chefest: Tribute ought not to be geuen to the magistrate

strate or superioritie. By thys doctrine, upon hope to get libertie, the gretest part of the rustikes beyng enflamed, it is said to haue taken weapons agaynst their lawfull magistrate. In the towne of Thuringen, called Mulhausen, was a preacher called Thomas Mynter. The same preached openly that he shoulde restore the decayed state of the churche; and dyd boiste, that reuelacions were priuely shewed him; and that Gedeon's sword was geuen hym to roote out the tyranny of the ungodly. He led forth by heapes the uplandish men, and commaunded the houses of gentlemen to bee spoyled, and the goodes of monasteries to be polled and waisted. But when the rustical armies spoiled every where without order, the Prince of Saxony, and Landgraue of Hesse destroyed them."—(*fol.* 188.) "Suche," says Carion, "is the ordre where the deuell is capytayne, that neither nurtour, honestye, nor yet the feare of God is regarded."

Carion's Chronicle, Lynnes transl. fol. 207. 1550.

The author of the *Complaynt* professes to dedicate the first labour of his pen to the Queen Regent, which, he asserts, however devoid of real merit, will demonstrate the zeal and attachment of the author. It is curious to observe the similarity of the complimentary style which the author adopts, to that which is employed in the solemn speeches of some barbarous tribes. An author who describes the customs and manners of the Micmakis and Maricheets, Indian tribes formerly dependent on the government of Cape Breton, relates, that at their festal entertainments, it is customary for some person of note to rise and address the master of the feast in a speech highly metaphorical and encomiastic. He compares him to the turpentine tree, which never
1 fails

fails to yield its gum in all seasons; to a medicinal herb found by those who frequent the lakes in canoes, and then launches into the praises of his ancestors. "How great art thou, through thy great great great grandfather, whose memory is still recent among us from tradition, for the plentiful huntings he used to make! There was something of miraculous about him, when he assisted at the beating of the woods for elks, or other beasts of the fur.—But, what has not thy great grandfather done with respect to the beavers, those animals almost men? He had a particular gift of knowing the favourite places of those animals for building their huts.—But now let us rather speak of your great grandfather, who was so expert at making of snares for mouse-deer, martins, and elks. He had particular secrets, absolutely unknown to any but himself, to compel these sort of creatures to run sooner into his snares than those of others; and he was accordingly always so well provided with furs, that he was never at a loss to oblige his friends.—Now, let us come to your grandfather, who has a thousand and a thousand times regaled the youth of his time with seals. How often, in our young days, have we greased our hair in his cabin!—But now we come to your father: there was a man for you! He used to signalize himself in every branch of the chase, but especially in the art of shooting the game, whether flying or sitting. He never missed his aim ¹."

The title "*Epistil to the Quenis Grace*," is in the manner of Lindsay, who has prefixed to his Dream "*Ane Epistill*"

¹ Account of the Micmakis and Maricheets; translated from the unpublished French original. London, 1758. 8vo.

Epistill to the Kingis Grace ;” and to his Monarchy, an “*Epistill Nuncupatorie.*” But the invective against the English “*wolfis,*” displays still greater similarity to his peculiar style, and may be illustrated by the following passage, extracted from his *Collections on Heraldry.* “*The Woolf is ane rawisand beist, and of cruell appartenance, and hes his maist virtew in his feit, in maner of the lyoun ; and quhat thing he grippis w̄ his feit, he lattis not gang ; and for ye wodnes of reif and rapacitie, he devouris and worreis ony beist yat he findis. And gif he be oppressit or iniurit w̄ ony yat hurtis him, he rynis alsone upone his fellow, as on him yat did ye ewill ; as sayis Isodore in his VII. buke ; and betakinnis, he yat bure it first in armes wes cruell, raifand, and stark man on fut, and, for wodnes to compleit his will, did w̄ gude will slau'ter and homiceid, and quhen he wes skaythet or hurt in battell or vyer wyss, he ran alsone on his nychtbure, as yame yat did him ye ewill .*”

In the Prologue which follows the Epistle, the author palliates the defects of his composition, and attempts to evade the charge of presumption, by alleging his desire of promoting the public utility. Every craft, says he, is necessary for the public good ; and he that has the gift of traduction, or composition, his faculty is as honourable, useful, and necessary, as that of the mariner, merchant, cordiner, carpenter, captain, or civilist. To an author who professes to address the common people, such an apology was the more necessary, as the influence of literary compositions, at that period, was far from being extensive. As few of the commons could read, the most exquisite composi-

l ij tion

* *Lindesay's Collections relating to Heraldry. ms.*

tion in prose could never equal in popularity the song of a minstrel. Besides the superior facility of being understood, as well as recollected, the beauty of style, and the harmony of language, are always more obvious in verse than in prose. "Many men there ben," says Chaucer, "that with eeres openly sprad so mache swallowen the deliciousnesse of iestes and of ryme, by queynt knittinge coloures, that of the goodnesse or of the badnesse of the sentence take they litel hede, or els none.—Some men there ben that painten with colours riche, and some with vers, as with red inke, and some with coles and chalke; and yet is there good matter to the leude people of thylke chalkye purtreiture, as hem thinketh for the tyme, and afterward the syght of the better colours yeuen to hem more ioye for the first leudenesse *." As the learned affected to despise every composition written in the vulgar dialects, the author of the *Complaynt* is anxious to vindicate his use of the popular Scotch language, to the philosophers, historians, and orators of that nation. He adduces, for this purpose, the same plea which had been alleged by Chaucer and Lydgate. Chaucer urges the point in forcible terms: "And for rude wordes and boistous percen the herte of the herer to the inrest point, and planten there the sentence of thinges, so that with litel helpe it is able to spring. This booke, that nothyng hath of the great floode of wytte, ne of semelyche colours, is doluen with rude wordes and boistous, and so drawe togider to maken the calthers therof ben the more redy to hent sentence. In latin and french, hath many soueraine wittes had great delyte to indite, and haue many noble thinges fulfild; but certes there ben some that

* Chaucer's Prologue to the Testament of Love.

that spoken their poisye mater in Frenche, of whiche speche the frenche men haue as good a fantasye as we haue in heryng of Frenche mens Englyshe; and many termes ther ben in Englyshe, which vnneth we Englishe men connen declare the knowleginge. How should than a frenche man borne soche termes conne iumpere in his matter, but as the jay chatereth Englishe. Right so truely the understanding of Englishmen woll not stretch to the priuye termes in Frenche, whatso euer wee bosten of straunge language. Let than clerkes enditen in latin, for they haue the propertie of science, and the knowinge in that facultie, and lette Frenchemen in their Frenche also enditen their queinte termes, for it is kyndely to their mouthes; and let us shewe our fantasies in suche wordes as we lerneden of our dames tongue."¹

Thus also Lydgate :

“ Suche language as open is and playne,
Is more accepted, as it is often sene,
Then straunge termes which be not understand,
Namely to folkes that dwel upon the land.”²

The practice of prefixing apologetic prefaces to works in the vulgar dialect, or written in a simple unaffected style, had hardly fallen into desuetude in the reign of James VI. The early specimen of vernacular composition exhibited by that Prince, probably tended, in no small degree, to render such a practice unnecessary; yet, even in the reign of Charles I, we find Abacuck Byssett, servant to Sir John Skeane, employing the following curious apology for a plain style, in the preface to his “ Rolment of Courtis.” *ms.*

“ I haue nocht bene copious in langaige be far dre-
vin

¹ Chaucer's Prologue to the Testament of Love.

² Lydgate's Prologue to John Bochas.

vin uncouth evil-placed termes, and multiplicatioun of wordis, be paraphrases, and circumloquitoun of speich, silogismes, and refutatioun of argumentis be parablis or comparisouns. Nor haue I adhered to auld proverbis, or bywordis, fair flatterand fenzeit and allurand fictiouns, uttered be archadiciens, maid up, contrefait, and fraising langaige, nor haue I used minzearde nor effeminate tantting invectiue, nor skorneful wordis, vane saterik, or lowse wowsting and wauntting speiches. Nor haue I ouer fauerable or luifinglie loved or prased, or zit haue I ouer disdainefullie detracted, lak-ed, or outbraided in ony wayiss. Nather zit haue I prophained nor abused the halie and sacreit scriptouris, be unlerned and unskillfull applicatiounis, as sum of the vulgar and raschest, railling, simpilest comounis dois efter y^r awin vaine fantasticall fantasies, with(out) ony authoritie, schame, understanding, or knowlege. Bot be the contrare, I haue writtin reuerendlie and spairinglie, usand my awin maternal Scottis langaige or mother toung, as we call it, in als pithie, schoirte, and compendious termes, and clene dictionare, according to my simpill iudgment & knowlege for oppyning up and declaratioun of the truth of my intensiounis of the matter or purpoiss in hand, and making it sensabill to unlerned and vulgare sortis understanding. ”

In the Prologue, p. 16. our *hurt* nature is mentioned, in allusion to the doctrine of Original Sin. The following account of that doctrine is the earliest, which, in our language, occurs in a Scottish writer.

“ Originale sin is infectioun in our body, and obligacioun in our saule, to haue originale justice, and obligacioun of baith saule and body to graue; and it has mony euill froitis yat folouis of it. In ye first, throw it, the ressoune of man is fallin fra his sciens
and

and noble state to gret blindnes and ignorance; and sone eftir ye transgressioun of Adam, all the waurld fell in sic ignoraunce, yat ye naturall ressoune was blindit, and ye peple fell in gret idolatrie; and yarfor, ye rulis and licht of naturall ressoune ye haly scriptur behufit to teich and schaw us, for ye gret blindnes we fell into. The secund is, the deordinacioun of ye will of man agane ressoune, and inclinacioun of it; for ressoune is, throw ye originale syn, sa waik in us, yat ye sensualite, wout ordo^r of ressoune or honeste, folouis ye desyr and plesaunce, and obeyis not to ye briddill of ressoune. The thrid is, ye rebellious of the sensuale appetit agane ressoune, and of yat how we ar inclinit to fleschly plesaunce and lust, experiens schawis our gretlie. The feird is, that amaist all maner of bestis ar inobedient, contrar, and repugnaunt to man; for ressoune wauld, that als sone as ye man committand syn was inobedient to his souerane, that is, to god, yat yai yat god subiekkit to him, war dishobeysaunt to him. The fift euill, & noysum froit of yis originale syn, is eternall deid, and temporall hunger and thirst, heit, cauld, and all maner of vexatioun and infirmite."

Concerning the natural advantages of the body of man, in his state of innocence, the same author makes some curious reflections. " And in y^e state had bene generacioun of men and women naturally as now, nocht for ye perpetuacioun of man, yat yan was immortal, bot for ye nowmer and multitud of the pepil chosin for eternall beatitud. And as ye man in yat state suld haue tane na mar nurising yan was convenient for him, bot was direkkit be wisdome and ressoune, sua the man was rulit be ressoune & the will of god, in generacioun & multiplicacioun of humane linage, and be yis way may be sustenit, yat yai yat ar condampnit

dampnit suld not haue bene producit in that state ; and the ressoune and wytt of man in yat stat suld haue knawin quhen ye mater had bene disponsit for generacioun, and yan suld haue usit ye werk of generacioun, and cuir in yat operacioun suld haue folouit ; for be wit & ressoune yai had conuenit togidder for y^e caus, and not wther way. And yat carnale operacioun yat tyme had bene done, corrupand virginite ; bot yan it had bene honorable as virginite, yo^t now virginite be prefereit, for ye grit filth yat is now in yat operacioun suld nocht haue bene, yan na schame mar of yai membres nor yar use, na is now of seing or hering, and yan ye wit and ressoune of man had not bin blindit na brokin in yat werk as now ; for all yat was in ye man yat tyme was generit be ressoune.—In yat operacioun suld haue bene mar dilectacioun and luf yan now ; for ye natur was mar perfit, and doand yat werk had bene meryt, obeyand to ye command of god.”

These extracts are given from a ms. system of Theology, composed by John de Irlandia in 1490, and preserved at Edinburgh in the library of the Faculty of Advocates (W. 4. 4.), apparently in the autograph of the author. This work exhibits a curious specimen of the Scottish language at that period ; and the style, as well as the orthography, are more uniform, and approach nearer the modern standard, than those of some writers who lived almost a century later. The subject of the work precludes it from being printed ; and, on that account, the extracts adduced have been the more copious. On a blank page of the last leaf is the following inscription : “ Hoc opus fuit compilatum apud Edinburgh ob reuerenciam n^{ri} saluatoris dⁿⁱ ihū et sui matris, et pro utilitate Scotorum regis Jacobi Quarti, cleri et sui populi,

puli, a m^{ro} Johanne de Irlandia, sacrae theologiae professore Parisiensi, Rectore de Foresta, anno 1490.—
Orate pro eo.”

John de Irlandia entered student of theology in the College of Navarre in 1446, and received the degree of Doctor in 1475¹. In 1471, however, he seems to have visited Scotland; for Ferrerius Pedemontanus relates, that James III, at that period, recalled from Paris a famous theologian, John, surnamed Irlandus, of Scottish extraction, and promoted him in the church. He adds, that he was a man equally illustrious for piety and virtue, for learning, and the talents of a popular teacher². Du Launy reckons him of Irish extraction; a supposition favoured by his own subscription at the conclusion of his work, which runs thus: “Writtin and completit in Edinburgh, be yi humyl orator, Johne of Irland, creit and promouit in Parys, the zer of the incarnacioun a thowsand four hundreth and nynty zereis.”—In 1479, he was employed by the French King as ambassador to Scotland; an honour, says Du Launy, never conferred upon a Frenchman in Scotland. The object of his mission was, to excite the Scottish Prince to take up arms against England; an object which, at that time, he was unable to accomplish, but in which he succeeded in the following year. He denominates himself Rector of “Foresta” (Forres) in 1490; but, according to Dempster, he died Archdeacon of St Andrews³. Dempster gives the following account of his writings: “Scripsit, In Magistrum

¹ Du Launy Hist. de l' Univers. de Paris.

² Ferreri Pedemont. Supplem. in Hist Boethii.

³ Dempsteri Hist. Eccles. l. 9. p. 397.

trum Sententiarum Lib. IV; Conciones Sacras; Reconciliationis Modum ad Jacobum III. super dissidium Duce Albanæ; Epistolas vide excusas Lutetiæ."

The first of these works seems to be the system of Theology, of which a specimen has been exhibited. The following extract may be considered as an addition to Literary history.

"And sene the doctrine of Arestoteles, of Plato, of Cicero, all lawis and haly writ is put in prose and sic mane^r of speking, and no^t in metyr nor ryme, and yat lovis, as I said befor, Aristoteles in his rethorik. I haue maid yis work in yis maner of speking, in ye commoune langage of yis cuntre; bot in ye tounge yat I knaw bettir, yat is Latin, I maid to yi fader of gud mynd thre bukis of the concepcioun virginal in Paris, and twa lovingis and laudacionis in meter; ane in the hono^r of the blissit lady and virgin; ane wther in ye hono^r of hir byrth of hir blist sone Ihus. I knaw y^e Gower, Chauceir, the monk of berry, and mony wther, has writtin in Inglis tong richt wisly, induceand personis to lefe vice, and folow wertuis. And yai suld be gretlie thankit yarof; for in yar bukis yai teich a tragedy yat schawis in yis waurdly plesaunce, in the begynnyng, gret plesaunce and dilectatioun; and in the ende, all maner of sorow and displesaunce; bot ye hie materis of theologie ar tuichit in thir bukis in my maner of speking; and tho^t my langage be not in ryme, nor plesand to p^t of pepil, it will be plesand to yame yat lufis Ihū and yar saule; for ye sentens is ye haly wryt, and law of ihū; and euil disponit personis, quheyir yai will or nocht, yai mone obey to ye law of Ihū,

Ihū, and to ye thingis yat ar writtin heir ; for ye maist principale of my sawis standis starklie in haly writt, and ye laif is declairit be reasoune naturale, and be the maist and grettest doctouris yat has bene of tyme befor in Paris ; and for ye hono^r of god, and proffit of yi hienes and pepil, I haue maid yis laubour. And for caus yat yi realme has bene, and zit, as I understand, ar errouris and heresiis lurkand, I sall, on the thrid buk folowand, treit of the faith catholic of Ihū, and in the heid and articulis of it ; and, sene I haue spokin samekle of this noble and haly virgin, I will, on ye end of yis buk, writ ane orisoune yat Galfryde Chauceir maid, and prayit to yis lady ; and yo^t I be no^t eloquent in yis tounge, as was yat noble poet, I will writ her twa orisounes in Lattin, yat I maid of yis noble & excellent lady, and send furth of Paris with a buk that I maid of hir concepcioun to yi fader of gud mynd. The first is of ye gret hono^r and dignite of yis lady ; and ye secund is of hir noble and haly byrth of hir blist son Ihus. ”

The “ Orisoune of Chauceir ” is curious, and has never been printed. Its authenticity derives probability from the antiquity of the authority by which it is ascribed to him.

“ ORISOUNE TO THE HALY VIRGIN.

Moder of god, and virgin wndefould,
 O blisfull quene, oure queinis emperice !
 Praye you for me yat am in syn ymould,
 One to yi sone, the punysar of vice,
 That of his mercy, yo^t I be nyce

m ij

And

And negligent in keping of his law,
His hie mercy my soule on to him drawe.

Thou moder of mercy, wey of indulgence,
That of all wertu art superlatif,
Sauo^r of saulis, throu yi beneuolence ;
O humyll lady, mayde, moder, and wyve,
Causar of pes, strynthar of woe and stryve ;
Mi prayer to yi sone yat yow present,
Sene of mi gilt hooly I me rapent.

Bemyng comfort of us wreichis alle,
Be at myn ending quhen y^e I sall deye ;
O well of piete, oneto ye I call,
Ffulfillit of sweetnes, help me for to weye
Agane ye feynd, yat w^h his handis tweye,
And all his my^e, wil pluk at ye ballance
To wey us doune, kep us from his mischance.

And for you art ensample of chastite,
And of all vyrtuis, worschip and hono^r,
Abone all women blissit mot you be :
Now speik, now prey, wnto o^r saluour,
That he me send suyche grace and fauo^r,
That all the heit and byrnyng licherye
He slok in me, blissit madene marye.

Most blissit lady, cleir licht of the day ;
Tempil of our lord, and woce of all gudnes ;
That by yi prayer wipeth clene away
The filth of our soulis wikitnes :
Put fur^t yi hond ; help me in my distres,

And

And fro temptacioun, lady, deliuer me
Of wikit tho^t, for yi benignite.

So that the will fulfill^{be} of yi sone,
And yat of ye holigost he me illumyn;
Prey you for us, as euir hes bene ye wone,
Al suich emprice solely bene yin;
For suich ane aduocat may no man devin,
As you, lady, our grevis to redres;
In yi refuce is all our seknes.

Thou schapin art be goddis ordinaunce,
To prey for us, flour of humilite;
Quhairfor of yen office haue remembraunce,
Lest that the feynd, throw his subtilite,
That in await lyeth for to caucht me,
Me neuir ouircum w^h his trechery;
Wnto my soule helle, lady, you me gy.

Thou art the way of our redempcioun,
Ffor crist of the dedenyt for to tak;
Both flesch and blood, to yis entencioun,
Upone a croce to dyene for our sak:
His precius deth maid ye feyndis quaik,
And cristin folk for to reiosene euir,
Help from his mercy yat we no^t desseuir.

Remember eik upone the sorow and peyne,
That you sufferit into his passioun,
Quhen watter and blud out of his ene tweyn,
Ffor sorow of him ran by yi cheke doune;
And sone you knowest weil ye enchesone

Of

Of his deing, was for to saif mankind;
 You moder of mercy, haue yat in thi mynd,

Weill cuchtene we thē worship and hono^r,
 Pa ace of crist, floure of virginite;
 Seing yat upone ye was laid the cur,
 To ber the lord of hevin, of erth & see,
 And of all thingis yat formyt euir my^e be,
 Of hevynis king you was predestinat,
 To hell our saulis of thyn sic hie estait.

Thy madynis wambe, in quhilk that o^r lord lay;
 Thy pappis quhit, yat gaf him souk alsoo;
 Unto our sauffing, blissit be you ay;
 The birth of crist, our thraldome put us fro;
 Joy and hono^r be now, and euir moo,
 To him and the, that un to liberte
 Fra thraldome haue us bro^t, blissit be ze,

By the, lady, ymaked is the pes
 Betuix angellis and man, it is no dout;
 Blissit be god, yat suich a moder ches,
 Ye passing bounte spredeth all about;
 Yo^t yat our hertis sterne be and stout,
 You cast to crist befor us suich a meyne,
 That all our gilt fergevin be as clene.

Paradis yettis all opin bene throu the,
 And brokin bene the yettis ek of hell;
 By the ye waurld restorit is pardee;
 Of all wertu you art ye spring and well;
 By the, all gudnes, schortlie for to tell,

In hevin and erth be yine ordinance,
Preserued is our saulis sustenance.

Now, sene you art of suich autorite,
You petius lady, and virgin ———,
Pray yi deir sone, my gilt forgeue it me,
Of ye request, I know weill doutles :
Than spar not to put thē furth in pres,
To prey for us, cristis moder so deir ;
Ffor ye prayer he will beneyngly heir.

Apostill and frend familiar of crist,
And virgin, ychosed of him, sanct Johne ;
Schynyng apostle and euuangelist,
And best belouit amangis yame ichone ;
With our lady, I pray ye, you be one,
That on to crist sal for us al preye ;
Do yis for us, cristis darling, I seye.

Mary and Johnne, O hevynis gemmis tweyne,
O lichtis twoo, schynyng in ye presence
Of our lord god, now doth zo^r lusty peyne,
To wesche away our cloude full of offence ;
So yat we mycht maken resistence
Agane the feynd, and mak him to be waile,
That zo^r prayer may us so moche availl.

Ze bene the twoo, I know weraly,
In quhich the fader God can edefy,
By his sone only gottin specially
To him a hous, quhanfor to zou I cry,
Beeth leichis of our synfull malady,

Prayeth

Prayeth to god, lord of misericord,
Our old giltis that he no^t record.

Be ze our help, and our protection,
Sene for mercy of zo^r benignite,
The preuilege of his dilection
In zou confermyt God, upone the tre
Hanging; and to one of zou, said he,
Richt in this wys, as I rehers now can,
Behold and see, lo heir yin sone, woman!

And to that vther, heir is yi moder loo!
Yan prey I zou for that gret sueitnes
Of the haly luf yat god betuix zou twoo
With his mouth maid and of his hie nobles
Commandit hath zou throu his blissitnes,
As moder and sone to help us in our neid,
And for our synnis mak o^r hartis bleid.

Un to zou twayne now I my soule commend,
Mary and Johne for my saluacioun,
Helpeth me yat I my lif may mend,
Helpeth now that the habitacioun
Of the holy gost, our recreacioun,
Be in my hart now and euirmor,
And of my soule wesch away the sor.

After the prologue, the author, in order to discover whether the series of disasters which had almost ruined the Scottish nation, portended the final extermination of that people, or was intended by the Deity for the correction of their vices, proceeds to investigate the general cause of the mutation of monarchies and states.

He

He determines, that that these revolutions ought to be considered as the punishments of heaven, inflicted on great national vices; he corroborates his position by the citation of divers passages of Scripture; vigorously controverts the opinions of different philosophers concerning the influence of Fortune, and the permanent state of the natural world; while he intermingles powerful exhortations to unanimity, and breathes a fierce spirit of vengeance against "the old enemeis." The historical examples are chiefly adduced from Boccace and Carion; but the painting exhibits, in some instances, the strength and richness of the ancient romance, as when the author mentions the silver columns and ivory portals of the citadel of Troy.

Lydgate's account of Troy and Castle Ilion, is extremely curious, as it exhibits a successful instance of the engrafting of Oriental fictions upon the classical stories of Greece and Rome.

"The length therof was, shortly to conclude,
 Three dayes iournē and lyke the latitude;
 That neuer erst I herde make mencyon,
 Of suche another of foundation;
 So huge of compase, nor of such largesse,
 Nor to counte so passyng of fayrenesse,
 So edifyed or lusty to the syghte:
 And, as I read, the walles were on heyght
 Two hundred cubytes, all of marbell grey,
 Magecolled without for sautes and assaye:
 And it to make more pleasant of delyte,
 Amonge the marbell was alblaster whyte
 Meynt in the walles, and round the towne about,
 To make it shewe within and eke without—

n

And

And at the corner of euery wall was sette
 A crowne of golde with ryche stones yfrette,
 That shone full bryght againe the sonne shene;
 And euery towre bretexed was so clene,
 Of chose stone that were not ferre asonder,
 That to beholde it was very wonder—
 And through the wall their fomen for to lette,
 At euery toure were great gonnes sette.”

He declares that he has not

“ —— language picked for the nones,
 To tell the sotyll ioynnyng of the stones,
 Nor howe they put in stede of mortere
 In the ioynnteures, coper gylte full clere.—
 The stretes paued both in length and brede,
 In cheker wyse with stones whyte and reade.”

His description of Castle Ylion is in the same strain of romantic fiction.

“ The crest of which, in place where lowest was,
 Upreysed was full syxe hundred pase;
 Builled of marbell full royall and full stronge,
 And many other ryche stone amonge——
 And the walles within and eke without
 Endlonge were with knottes grauen cleane
 Depeynt with asure, gold, sinople, and grene,
 That verely when so the sonne shone
 Upon the golde meynt amonge the stonne,
 They gaue a lyght, withouten any were,
 As doth Apollo in his midday sphere,
 And all the windowes and eche fenestrall
 Wrought were of beryl and of cleare chrystal.”

Describing the hall of Priam, he says—

“ And

— And of marbyll outward was the wall,
 And the tymbre, noble in speciall,
 Was half of cedre, as I reherse can,
 And the remnaunt of the riche Heban,
 Which most is able as I dare specifye,
 With stone to ioyne by craft of carpentrye;
 For they of tymber haue the soueraynte.
 And for to telle of this Heban tree,
 Lyke in bokes sothely as I finde
 It cometh out of Ethiop and Ynde,
 Blacke as is geate, and it wyll waxe anone,
 When it is korue as harde as any stone,
 And euer more last wil, and endure,
 And not corrupt with water nor moysture. ”

In this hall was placed—

“ A horde of Heban and of Yuery white,
 So egally ioyned, and so clene,
 That in the worke there was no ryft sene.
 High in the hall in the vther syte,
 Ryght as lync in the opposyte,
 Of pured metal and of stones clere,
 In brede and length a full rych aultere,
 On which there stode, of fygure and vysage,
 Of massy golde a wonderful ymage,
 As to be honoured in that high seate,
 Onely in name of Jupyter the great :
 And the statue for all his huge weyght,
 Fyftene cubytes compleyt was of heyght.
 A crowne of golde high upon his heade,
 With heavenly saphyres, and mony ruby redde,
 Fret enuyron with vther stones of Inde ;
 And amonges were medled as I fynde,

Whyte pereles, massy, large and rounde,
 And for most chefe all diskenesse to confound,
 A carbuncle was set as kyng of stones all,
 To recomforte and gladden all the hall,
 And it to enlumine in the black night
 With the freshenes of his ruddy light.—
 Into the paleyis, as they together gone,
 That paped was all of Jasper stone,
 Of a tree that amaydes stode,
 On which to loke they thought it did them good,
 Musyng where it were artifciall,
 Erecte or sette by magyke naturall.—
 Of whiche the stocke, of Guydo as is tolde,
 In sothfastnesse was of pured golde,
 Whiche shone as bryght as the sōmer sonne,
 To enlumyne thinges that weren donne.
 And the body, as a maste, was ryght
 Proporcyoned, most goodly to the syght,
 Substantiall, and of huge strengthe,
 And twelue cubytes the body was of length;
 And the croppe rounde, and large of brede,
 And in compasse gan flourishe so & sprede,
 That all the playne aboute enuyrowne,
 With the bowes was shadowed up and downe,
 The riche braunches and the leues fayre,
 Twayne and twayne ioyned as a payre;
 One of gold, another syluer shene,
 And meynt among w^t stones whyte and grene,
 Some rede, and some sapher hewed,
 And euery day the blomes were renewed.
 And the blossoms with many sundry suyte,
 For stones Inde it bare in stede of fruyte. ”

The

The proportion, the size, and the strength of the Tower of Babylon, is celebrated in the Complaynt, as well as the ingenuity of the artificers. Lydgate has celebrated the same qualities of this magnificent pile.—

“ For to this daye touchynge the great myghte
Of this towre, whych Babell men it cal,
Men fro ferre may haue thereof a sight ;
It surmounteth other towres all,
Of whych werke thus it is befall,
Of serpentes and many a great dragon
It is now called chefe habitacion.

That no man dare as they it se,
For wycked eyre, and for corrupcion,
By a great space, and in a great countre,
Approche so nere y^t meruaylous dongion ;
So venemous was that mansion
And so horrible that no man dare approche—
Lyke to a mountayne builded on a roche.

And as men say that had thereto repaire,
This tower attaineth unto the sterres clere,
And transcendeth the region of the eire ;
The stones and the siment were made of such
matere,
And the ioyninge so stedfast and entier,
Though fyre and water both dyd it assaile,
Litle or nought their pouer shoulde auayle. ”

Lydgate's Bochas, fol. 4. 1561.

The spirited invective of the author of the Complaynt against those who acknowledged the influence of Dame Fortune in “ the subversions and mutations of prosperitee, ” is levelled against that popular writer
Boccace,

Boccace, his translator Lydgate, Gower, and a train of their imitators, all of whom have represented Fortune as the prime dispenser of the happiness and misery of human life. "To shewe FORTUNE's variance," is the object of Lydgate's translation of Boccace, *De Casibus virorum illustrium*:

"By example, as there is no rose
Springyng in garden, but there be sum thorne;
Nether fayrer blossome then nature list dispose,
Then mai their beuty, as men hath sene to forny,
With bitter winds be from the braunches born;
Ne none so high in his estate contune
Fle from the wayling and daunger of Fortune."

The allegorical representation of Fortune, in the middle ages, though it borrowed some terrible graces from the northern mythology, was not, in its essential characteristics, different from the classical divinity of Greece and Rome. Lydgate's description of Fortune, in the Prologue to the "syxte booke of John Bochas," exhibits greater strength of colouring, and power of fancy, than that author generally attains, even when he traces the footsteps of the Italian poets.

"Whyle Bochas pensyfe stode in hys library,
Wyth chere oppressed pale in his vysage,
Somdeale abashed, alone, and solitary,
To hym appered a monstruous ymage,
Parted on twayne of colour and corage;
Her ryght syde full of sōmer floures,
The tother oppressed w̄ winter stormy shoures.

Bochas astoined, full feareful to abrayde
Whan he behelde the wonderful fygure
Of Fortune, thus to hym selfe he sayd,

What

What may this meane ? is this a creature ?
 Or a monstre transfourmed agayne nature ?
 Whose brenning eyen spercle of their light
 As do the sterres the frosty wynter nyght.

And of her chere ful good hede he toke,
 Her face semyng cruel and terrible,
 And by disdayne manasing of loke ;
 Her heare untrussed, harde, sharpe, and horyble,
 Frowarde of shape, lothsome & odible ;
 An hundred handes she had of eche parte,
 In sondry wyse her gyftes to departe.

Some of her handes lyft up men alofte
 To hye estate of worldly dignite ;
 Another hande griped full unsofte,
 Which cast another in great aduersite :
 Gaue one richesse, another pouerte ;
 Gaue some also, by reporte, a good name ;
 Noysed another of sclaundre and dyffame.

Her habyte was of manyfolde colours,
 Watchet blue of fayned stedfastnesse ;
 Her golde allayed lyke son in watry showres,
 Meynte wyth green, for chaunge and doublenesse ;
 A pretence reed, drede meyntwyth hardines ;
 White for clenness, lyke sone for to faile,
 Faint blake for mourning, russet for trauayle.

Her colours meynt of wolles more than one,
 Some whyle eclypsed, some while bryght ;
 Dul as an asse, whan men had haste to gone,

And

And as a swalowe geryshe of her flyghte,
 Twene slowe and swifte, now croked now upright;
 Nowe as a craple lowe corbed down,
 Now as a dwery, and nowe a champion.

Now a cowarde durst not come in prees;
 Nowe somwhyle hardy as a lyon;
 Now lyke Ector, nowe dredful Thersites;
 Nowe was she Cresus, nowe Agamēnon;
 Now Sardanapallus of condicion;
 Nowe was she mannishe, nowe was she feminyne;
 Now coude she rayne, and now falsly shyne.

Now a Mermayde, angelyke of face,
 A tayle behind, very serpentyne;
 Nowe debonaire, now frowarde to do grace;
 Nowe as a lambe, trefable and benigne;
 Now lyke a wolfe, of nature to maligne;
 Now Sirenes, to synge folke aslepe,
 Tyl Caribdis drowne them in the depe.

Thus Bochas, considringe her figure,
 Al her features in order he gan beholde,
 Her bredth, her lengthe, her shape and her stature;
 An hundred handes and armes there he tolde,
 Wherof astoined his herte gan wexe colde;
 And amonge al her membres euerychone,
 Hym sempte she had no fete upon to gon."

The speech of Dame Fortune to Boccace, and the delineation of her active qualities, are marked by the characteristic feebleness of Lydgate; yet some instances of vigorous description may be selected.

" Why

“ Why shoulde men put me in blame;
 To folowe the nature of my double play ?
 With new buddes doth not Ver the same,
 Whan primroses appere fresh and gay ?
 To day they shewe, to morowe gon away ;
 Somer after of floures hath foyson,
 Tyl June wyth sythes after mowe them down.—

The erth is clad in motlayes whyte and rede,
 Whan Estas entreth with vyolettes sote ;
 The greues are grene, & in euery mede,
 The bawm fleteth which doth to herts bote ;
 August passed, againe into the rote,
 By course of nature y^e vertue doth resorte ;
 To reuolucion of kynde I me reporte. ”

Though Gower frequently personifies Fortune, yet in the Prologue of his *CONFESSIO AMANTIS*, he explains himself, by declaring, that FORTUNE always originates from a man's own conduct.

The second division of the Complaynt, denominated the Monologue of the Author, though perhaps, at this distant period, the most curious, has the least connexion with the proper subject of the work. It is here, then, that the author may be expected to display the peculiar turn of his mind; to introduce his favourite topics of discussion; to exhibit his strongest associations of ideas: and therefore, the coincidences with Lindsay, which have been remarked in this division, are the more important and striking. The introduction of the Monologue is abrupt and inartificial. The author, fatigued with study, for recreation walks into the green fields, to inhale the fragrant smell of the springing grass, and the odorifer-

ous flowers. At the foot of a mountain, he reaches a river, clear as beryl, in which the sportive fish, skimming wantonly, display their vermeil fins, and shining silvery scales. The green banks of the river are shaded with overhanging trees, amid the branches of which, the moving chorus of the birds imitates artificial music. This scene is depicted with the pencil of a poet. The Northern gales of the Borrowing Days shake the fragrant fruit-blossoms from the trees, and pursue them over the fields; and the author is so delighted with his excursion, that he continues it all night. He traverses a green forest, till the sun elevates "his awful golden face," and the fields begin to imbibe the fresh dew; till his ears are assailed with the confused sounds of birds and beasts, mingling, without "temperance or tune," with the echoes of the rocks and caverns. The enumerating the particular cries of animals, instead of describing the general effect of the sounds they emitted, though it indicates an incorrect taste, is extremely curious, as it affords us an opportunity of appreciating the copiousness of the language employed by our author. In this enumeration, we may expect to find many of the "*barbir. agrest. termis*," for the use of which, he apologises in his Prologue. The peasants of every country, express, by appropriate terms, the cries of those animals with which they are best acquainted; but authors, who employ the refined language of the higher classes, are seldom acquainted with these popular terms, and still less frequently able to use them, without detracting from the elegance of their compositions. Compositions in the vulgar dialect of the peasantry, are, on this account, always desirable to the philologist, who investigates the history and qualities of
of

of any language. Ancient authors frequently mention persons who are supposed to have understood the language of birds. By this, we are probably to understand, the dexterous imitation of their several cries; a species of science, from which the original hunters of the forests derived a considerable part of their subsistence. In the panegyrical orations of the Micmac Indians, this power of imitation constitutes a principal topic of praise. "He was particularly remarkable for decoying of bustards, by his artificial imitations. We are all of us tolerably expert at counterfeiting the cry of those birds; but, as to him, he surpassed us in certain inflexions of his voice, that made it impossible to distinguish his cry from that of the birds themselves. He had, besides, a particular way of motion with his body, that, at a distance, might be taken for the clapping of their wings, insomuch that he has often deceived ourselves, and put us to confusion, as he started out of his hiding place." ¹ From this circumstance, the imitation of the peculiar cries of animals, and the acquisition of the terms by which these were denominated, became a necessary part in the education of young men. Some vestiges of this practice occur in classical antiquity. Thus, according to Spartian, "*Getæ familiare fuit has quæstiones, grammaticis proponere, ut dicerent, singula animalia quomodo vocem emitterent, velut agni balant, porcelli grunniunt, palumbes minurriunt, ursi sæviunt, leones rugiunt, leopardi rictant, elephanti barriunt, ranæ coaxant, equi hinnunt, asini rudiunt, tauri mugiunt.*" ² In the enigmatical contest between Heidrek and Gest, in the *Hervarar Saga*, many allusions

¹ Account of the Micmakis and Maricheets. London 1758.

² Spartiani Vita Getæ, c. v.

sions to the habitudes of animals and birds, occur. After the revival of literature, the terms by which animal cries were denominated, greatly engaged the attention of the learned; and many glossaries of them were formed, which have as yet remained inedited; as those of Salmasius and Bondamius. From the first of these, some extracts are produced by Wolfius, in his *Casauboniana*, p. 56—63.; and from the latter, Burman exhibits some emendations, in his *Anthol. Vet. Poet. Latin.* vol. ii. p. 423, 4. Valckenaer, in his *Animadv. ad Ammon.* l. 2. c. 18, has compared the power of the Greek language with the Latin, in the expression of animal sounds. But poets, as well as critics, have attempted to discriminate such sounds, and have indulged themselves in arranging them according to the laws of rythm. Of this structure, is the supposititious poem *De Philomela*, attributed to Ovid, and printed in the early editions of his works; and also a poem, *De Vocibus Animalium*, printed by Burman in his *Anthologia*, from the ms. of Vossius; which thus commences—

“ *Quis volucrum species numeret, quis nomina discat?
Mille avium cantus, vocum discrimina mille,
Nec nostrum fateor tantas discernere voces.* ”—

In “ the Assemble of Foules,” attributed to Chaucer, a very curious enumeration of birds occurs, in which some are characterized by the sounds which they emit.

“ There might men the roiall Egle finde,
That with his sharp looke perseth the son;
And other Egles of a lower kinde,
Of whiche that clerkes well deuisen con:
There was the tirante with his fethers don
And grene; I mean the Goshauke, that doth peine
To birdes, for his outragious rauine.

The

The gentle Faucon, that with his fete distreineth
 The kyngis hand, the hardie Sperhauke eke,
 The Quales foe, the Merlion, that peineth
 Hymself full oft, the larke for to seke;
 There was the Doue, with her iyen meek;
 The ielous Swan, ayenst his death that singeth;
 The Oule eke, that of deth the bode bringeth.

The Crane, the Geant, with his trompes soun;
 The theif the Chough, and the chattring Pie;
 The scornynge Jaie, the eles foe the Heroun;
 The fals Lapwing, full of trecherie;
 The Stare, that the counsaile can be wrie;
 The tame Ruddocke, and the coward Kite;
 The Cocke, that horiloge is of thropes lite.

The sparrow, Venus son, & the Nightingale,
 That cleapeth forthe the freshe leaues newe;
 The Swalowe, murder of the bees smale,
 That maken honie of floures freshe of hewe;
 The wedded Turtell, with his harte true;
 The Pecoche, with his angell fethers bright;
 The Fesaunt, scorner of the Cocke by night.

The waker Gose, the Cuckowe euer unkinde;
 The Poppingeie, full of delicacie;
 The Drake, stroier of his own kinde;
 The Storke, wreker of aduoutrie;
 The hote Cormeraunt, full of glotonie;
 The Rauin and the Crowe, with her voice of care;
 The Throstell olde, and the frostie Feldefare."

Chaucer's Assemble of Foules, fol. 246. 1561.

These characteristics are almost all mentioned, and
 descanted upon at greater length by Lindsay, in his
 Collections

Collections upon Heraldry, which have been already quoted. From many descriptions of birds, I have selected those of the "Corbell & Tourtre."

"The Corbell is ane foull yat dontis sa mekill hir birdis, yat scho nurissis yame not, nor trowis not yat yai be hirris, qll scho se yame blak fedderit; and fra yen furth, scho luffis yame, and feidis yame diligentlie. Thai leif on carionis; and first yai tak the ene, and syne the harnis. And this foule come not agane to ye ark of Noe, becaus he fand grit carionis quhair he baid; and is ane foule of lang lyffe; and attour all beistis, makis freindschipe with the Rennart, for the Rennart is subtill in taking of prayis; for alsua and he fand him alane and sleipand, yat he suld do him nane ewill; and he hes fleyand cryis, and consawis be the lukiing of his ene w^t his femmell; and fechtis and takis noise w^t all beistis and foullis, bot w^t ye Rennart; and signifies, yat he yat bure him first in armes wes blak, & lufit his blak freindis; and yai yat war quhyt dissauit yame of his linage, and wes oftymes jalous yat quhyte thingis war ry^t not to him, bot gif he persauit sum p^t of blak; and voyagit forto tak his praye, and tuk na tent gif it wes weill or hon^{ble}; bot quhen scho plasit him, aisit him, w^tout courtasie; and doand yus beguylit men wilfullie, and maid him freind to yame yat tuke subtilly praye about ye princis, yat gif his praye failzeit, he my^t haue of yairis, and gif yai fand him sleipand upone his praye, yai wald do nor suffre na counsale to be done ony noysome thing to him, and he wes luxurious w^t sy^t of ye ene, mair yan of deid, and luffit ene abone all thing, and wes craint of voice and speiche, be the qlk he wes horrible mervalous."

"The

“ The Tourtre is ane foule, sueit and simple, and cheist, and hes ane sueit sang, and hes yat propirtie, yat quhen scho tynis hir fellow, scho haldis hir solitarly, and ye folkis yat, (*sic*) hantis ye desertis, and sittis not on na grene thing, and seikis gardinis, secreit and merk places ; and signifyis, yat he yat bure yame first in armes, wes ane simple man, and sueit of langage, and chaist ; and quhen he tint his fallow, he become solitaire, and haitit ye warld, and all joyositie, and socht not bot desertis and solitaris, to mak his prayer and orisonis. ”

The fictions of the middle ages, concerning the properties of birds and other animals, may be generally traced to the authors of classical antiquity, among whom the natural historians are almost as fabulous as the poets. The natural historians of Greece and Rome, adopted, in the literal sense, popular errors, and allegorical fictions ; and the poets only gave consistency and method to their relations. The practice of augury, the Metamorphoses of Ovid and of Liberalis, with the original works from which these authors drew their relations, which have perished like the Ornithogonia of Bæus, quoted by Liberalis, all tended to render the properties of animals a subject of curious disquisition ; while the Fables of Æsop, and Phædrus, contributed greatly to the same purpose. But it is to the Egyptians and Hindus, that we must look for the origin of these fictions. In the ancient Hindu Fables, imitated by the Grecian Æsop, and the Arabian Lokman, birds and animals are the chief interlocutors. From the allegorical nature of these fables, a strong suspicion arises, that they were connected with the belief in the transmigration of souls. These Hindu fables

bles were probably well known to the ancient Egyptians, among whom the practice of hieroglyphical writing must likewise have tended to render the properties of animals an object of investigation. Thus, the explanations of Egyptian symbolical figures, by Horapollo, Clemens Alexandrinus, and Epiphanius, consist of a series of observations on the properties of animals, intermixed with remarks concerning vegetables and natural phænomena. The Greeks, who originally adopted the Oriental fictions, in process of time restored them, with numerous additions; and the properties of birds, and other animals, were carefully studied by the Syriac and Arabic proficient in occult science. The Syriac author of the history of animals, edited by Tychsen, has not only derived a considerable part of his materials from classical authors, but has added many Oriental fictions.¹ This may likewise be observed of the curious poem on the properties of animals by Manuel Phile,² whose fictions are partly Oriental and partly classical, and whose phraseology is more elegant than his versification.

The scene in the Complaynt, has not the merit of being an accurate description of nature. Domestic fowls are mingled with those of the moor, the wood, the river, and the sea; and, to complete the concert, the nightingale, a bird which was never a native of Scotland, is introduced as singing her sweet notes all the night long.

“ Traducit Philomela insomnem carmine noctem,
Nos dormire facit, se vigilare docet.”³

Lindsay

¹ Physiologus Syrus, edit. Syriace ab Olao. G. Tychsen. Ros-
toch 1795.

² ΦΙΛΗ περὶ Ζῴων Ἰδιότητος, a J. C. Pauw. 1730.

³ Antholog. Lat. Burmanni, vol. ii. p. 443.

Lindsay often indulges his fancy in characterizing birds by their peculiar cries; and the same mode of composition has been employed by Holland in his *Houlate*, by Montgomery in his *Cherry and Slae*, and by Birrell in his *Passage of the Pilgrimer*. It is pleasantly ridiculed by Randolph in his *Amyntas*, in a passage, the primary intention of which is to expose divination by birds. The interlocutors are Thestylis, Jocastus, and Mopsus.

“THEST. — Can birds speak?

Joc. In Fairyland they can: I have heard them chirp
Very good Greek and Latin.

Mops. And our birds
Talk better far than they: a new laid egge
Of Sicily, shall out-talk the bravest parrot
In Oberon's Etopia.

THEST. But what languages
Doe they speak, servant?

Mops. Several languages;
As Cawation, Chirpation, Hootation,
Whistleation, Crowation, Cackleation,
Shreekation, Hissation—

THEST. And Foolation?

Mops. No, that's our language; we ourselves speak
that.”

Randolph's Amyntas, London, 1652, p. 7.

In the sea scene which immediately succeeds, the minuteness of description employed by the author, is entirely averse to every principle of taste in composition, except in a work professedly scientific: But from this very circumstance, it derives an additional value, as it has preserved many sea cheers which have long fallen into desuetude; and many sea terms,

p by

by which the different parts of a ship, and the different operations and manœuvres of navigation, were formerly denominated. These cheers and terms are chiefly of Norman and Flemish origin, and, with many others of a similar kind, were preserved to a late period, by that singular race of men, the fishers of the eastern coast of Scotland, many of whom have hardly, at this day, abandoned the peculiar habits and phraseology by which they were long distinguished from the pastoral and agricultural inhabitants of the interior parts of the country. As the progressive improvement of naval architecture, is a subject which still requires considerable elucidation, the preservation of these terms supplies us with some important facts in the history of that art; especially as Strutt has preserved a curious description of an English vessel of the same period, with an inventory of its furniture, copied from a MS. in the Cottonian Library. *

“Thys is the inventory of the great barke Vyenywyd, by youre humble servant Christopher Morres, the 6 day of October, the 23 year of our soverayne king Henry the 8th.

Item, in primus, the *shype* with one *overlop*¹; Item, the *fore castell*, and a cloos tymber *deck* from the *mast* forward, whyche was made of lait: Item, above the *fore castell*, a *decke* from the *mayne mast* afterward: Item, a nyew *Mayne Mast* of *spruce*², with a nyew *staye*, *bounsyd*³, and *skarvyd*⁴ with the same wood; whyche

* Strutt copied the following explanations of terms from a MS. in the Harleian Library—

¹ *overlopp*, or *orlop*, the deck.

² a sort of firr so called.

³ *bounsyd*, bound round.

⁴ *skarvyd*, or *scarf'd*, one piece of timber let into another in a firm joint.

whyche *mast* ys of length from the *bounse* to the *step*, 25 yards; the *mayne mast*, about the *patnas*, ys 23 hands about: Item, a nyew *mayne yaerd* of spruce, of oon piece.

Item, the *takyll* pertaynyng to the said *mayne maste*, 6 takells on a syd.

Item, 9 *shrowds*, and a *backe staye* on either syd.

Item, in all the sayd *takylles*, 6 *shyvers*⁵ of brasse; that is to saye, 4 *shyvers* in their *pennants*, and two in the *bowser takylls*.

Item, a payer of *thyes*⁶, and a payer of *haylyards*: Item, a *gyver*⁷ with 2 brasing *shyvers*; item, the *mayne parrel*, with *trussys*, and 2 *dryughs*; item, 2 *lysts*⁸; item, two *braesys*; item, two *tregets*; item, a *mayne kerse*; item, a *bonnet*⁹ *haulf worren*, with *shoutts*, *tacks*, and *bollyngs*; item, a niew *mayne top*; item, a *top mast*, and a *top sayle*, with all theyr apparrell.

Item, a *mayne myssyn mast*; and a *mayn myssyn yaerd* of spruce, of oon pece.

Item, a payer of *hayllaerds*, and a *tye* for the sayd *mayne myssen yaerd*; item, 5 shrouds on eyche syd; item, a *mayne myssen haulf a top*; item, a *mayne myssen sayle haulf worren*.

Item, a *bonaventure mast*; with a *yaerd* of spruce, of oon pece, with 3 shrouds on a syde.—Item, a payer of *hayliards*: item, a *tye* with haulf a top.—Item, a *bonaventure sayle*, sore worren. Item, a *foer mast*, with 3
p ij takylls,

⁵ *shyvers* or sheevers, the pullies which run in the blocks, whether brass or wood.

⁶ *Thyes*, or ties, the ropes by which the yards do hang.

⁷ *Gyver*, a block in which the sheevers run.

⁸ *Lysts*, ropes which belong to the yard armes.

⁹ *Bonnet*, is belonging to another sail.

takylls, and 7 *shroudys* on a *syd*; with a *tye* and a *pay-*
er of *hayliards*, with 4 *brasyn shyvers*:—item, a *fore*
sayle yaerd with the *apparrells*; 2 *trussys*; item, 2 *lysts*;
 2 *braessys*; two *top sayll shoutts*; 2 *bollyngs*:—a *fore*
staye; item, *foer sayll shoutts*; two *tacks* suche as they
 be:—item, *foer sayle koors*, with 2 *bonnetts*, *sore worren*;
 item, a *foer top mast*, with a *yaerd*, with *sayles*, and *ta-*
*kyl*l pertayning to yt.

Item, a *bowsprytt of ooke*. Item, a *sprytt sayle yaerd*,
skarryd, with a *sprytt sayle sore worren*.

Item, 4 *ankarrs* with 2 old *cabulls*:—and another old
cabull, whyche they say ys in the watar.

Item, towe *katt howks*¹⁰; and two *fysche howks*¹¹;
 item, 4 *pollys* with *brasyn shyvers*; item, a *snatche polly*;
 a *luffhoke*¹²; item, 2 *pollys* for the *mayne top sayle*;
 item, 2 great *dubbell pollys*, with *woddyn shyvers*;—item,
 a great *syngs polly*, with *woddyn shyver*; item, 17 *pollys*
 great and small;—item, 4 *kuyll* of small *ropys* of *roers*
stuff; item, 4 *boye ropys*, good and bad; a *fyd* of
*yeron*¹³ (iron); item, a *shype kettell* of 24 gallons;—
 item, a *pytche pott* of *brasse*; item, a *gryndyng stoen*;—
 item, a *crowe of yeron*;—item, a *pytche trouth*.

Item, a *pompe* with 3 *boxsys*; and 3 *pompe stavys*;—
 item, 3 *compassys* and a *kennyng glass*¹⁴;—item, 5 *lan-*
ternnes.

Item,

¹⁰ *Katt howkes*, or catt hooks, to fasten the anchor.

¹¹ *Fysche hooke*, belonging to the *fysb*, therefore so called.

¹² *Luff hook*, a *takell* with 2 *books*.

¹³ A *fyd* of iron, an instrument used for splicing ropes.

¹⁴ *kennyng glass*, a spy glass, or telescope.

Strutt's Horda Angel Cynnan, vol. iii. 52.

The *parrell* (p. III. l. 13.) is the withy which fastens the yard arm
 to this mast; in small fishing Scottish vessels termed the *willok*. EDIT.

Item, a great boat pertaynnynge to the *shyppe*; with a *davyd*, with a *shyver* of brass;—item, XII owers and a *schulb*.

Hereafter followeth the *ordenans* pertaynnynge to the sayde shype. Item, in primis, two brazyn pecys called *kannon pecyes on stokes*; which wayith—

C. QUART. LB.

the one	9	:	3	:	11	} whole weight	C.	LB.
the other	10	:	1	:	17		20	: 28

Item, 2 payer of *shod wheeles* nyew;—item, 2 *ladyng ladylls*.

STARBOARD SYDE.

Item, oon port pece of yeron, cast with 2 *chambers*:—item, a port pece of yeron, with oon *chamber*.—Item, a *Spanyche slyng*, with on *chamber*.

LARBORD SYDE.

Item, oon port pece with 2 *chambers*;—item, another port pece, with oon *cheamber*, which *chaember* was nat made for the sayd pece.

IN THE FORECASSTELL.

Item, a small *slyng*, with 2 *chaembers*; item, another pece of yeron with 2 *chaembers*, the oon broken."

Lindsay, in his poetical works, occasionally introduces marine terms, and is sometimes minute in his enumeration, as in the following passage, descriptive of a storm:

" Was never seen sic wind and rane,
Nor of schipmen, sic clitter clatter.

Sum

Sum bad *haill* ; sum bad *stand by* ;
On steirburde ! how ! alluff ! fy fy !
 Quhill all the raipis began to rattill
 Was nevir wy, sa fleid as I.
 Quhen all the sailis plaid britill brattill.
 To se the wawis it was a wounder ;
 And wound that raif the sailis in schunder. ”

*Lindesay's Interludes, ap. Pinkerton's
 Scottish Poems, 1792, vol.ii. 103-4.*

About the period in which Lindsay flourished, allusions to sea terms were peculiarly fashionable, and the art of love was even accommodated to the terms of navigation. The Fleming Bark, inaccurately published in Ramsay's *Evergreen*, and various scraps of poetry, preserved in the Bannatyne ms., and devoid of every other species of merit, may illustrate this circumstance, as well as “ *Quyntene Schaw's Advyce to a Courtier* ”.

The enumeration of the different kinds of ordinance, engines, and weapons employed in a sea fight, at that early period, is equally curious and useful, for the illustration of ancient Naval Tactics. The *Complaynt* only describes the preparations for battle, as the eye of a distant spectator could not be expected to penetrate the involving clouds of smoke ; but Chaucer, in his legend of Cleopatra, with his usual vigour of conception and power of description, represents the actual scene.

“ And in the see, it happed hem to mete ;
 Up goeth the trumpe, and for to shoute and shete,
 And painen him to set on with the sunne :
 With grisly sowne out goth the great gonne,

And

† Pinkerton's *Maitland Poems*, p, 138.

And hertely thei hurtlen in al at ones
 And fro the top, doune cometh the great stones
 In goth the grapenel so fulle of crokes,
 Among the ropes ran the shering hokes,
 In with the polaxe, preaseth he and he,
 Behinde the maste, beginneth he to flie,
 And out againe, and driueth him ouer borde ;
 He sticketh him upon his speares orde,
 He rent the saile with hokes like a sithe,
 He bringeth the cuppe, and bideth hem be blith,
 He poureth peesen upon the hatches slider
 With pottes ful of lime, thei gone to gider. ”

Chaucer's Legend of Cleopatra, f. 200, 1561.

In describing the flight of Cleopatra from the battle, the splendor of the royal barge is marked by one very picturesque trait :

“ Fleeth eke the Quene, with al her *purple saile*. ”

In this description, Chaucer probably adhered to the *costume* of his own age. In a refined state of society, where simple elegance is preferred to gorgeous magnificence, it is difficult to form a conception of the gawdy splendor of the middle ages. Harold of Norway presented a magnificent ship to King Athelstan, the head of which was inlaid with gold, the sails were of purple, and the deck was elegantly gilded¹. The fleet of Canute the Dane was still more splendid. The ships were richly gilded with gold and silver ; and on the top of the mast of each vessel, was the gilded figure of some bird, which turned on a spindle with the wind, to indicate the point from which it blew. The sterns of the vessels were adorned with various figures cut in metal, and gilded with gold and silver. On one was the statue of a man ; on another, a golden lion ;

¹ W. Malmesbur. de Gestis Reg. Angl. l. II. c. 6.

on a third, a dragon of burnished brass; and on a fourth, a furious bull, with gilded horns. This brilliant spectacle, joined with the bright reflection of the polished arms and shields of the warriors, struck the spectators with terror¹. According to Froissart, the vessels of the French fleet prepared for the invasion of England in the tenth year of Richard II, were painted with arms, and gilded; their banners, pennons, and standards, were formed of silk; and the masts, which glittered like gold, were painted from the top to the bottom. When the ancient popular ballads, therefore, describe the masts of a vessel as shining like gold or silver, or mention the "sails of light green silk, and the tows of taffety²," they probably adhere more strictly to the *antique costume*, than a cursory observer would be apt to imagine.

Neither do the ancient vessels of the Northern nations appear to have been of a contemptible size. Before the invention of cannon, the most serviceable and commodious war vessels, especially for piratical expeditions, were a species of long barges, which admitted the application of numerous oars, hence termed "worm-footed" by Lycophron.

— ἄι δε παρθενοκτονον θειν

ἰνλοπεζοι θεινον ευωπες σπαθαις. ³

Of this kind are some of the most celebrated ancient vessels; as, the Dragon of Harold Harfagre, and the Long Serpent of Olave Tryggueson, which carried thirty banks of oars, very large and high, with a gilded serpent on the prow. These long vessels were, by the

¹ Encomium Emmae, p. 166.

² Scott's Minstrelsy of the Scottish Border, vol. ii.—*Vid.* Snog of the Lass of Lochroyan.

³ ΑΤΚΟΦΡΟΝΟΣ Αλιξανδρα. v. 22.

the Saxons, denominated KEELES. In the eleventh century, many of these vessels were capable of containing 120 men. Of *galleys*, two kinds were employed, the one of which was only rowed with oars; the other, frequently denominated the *galeasse*, combined the effect of both oar and sail. Thus, in the romance of Richard Cœur de Lion, ap. Strutt,

“ Were the maryners glad or wrothe,
He made them seyle and rowe bothe;
That the galley gede so swyfte,
So doth the fowle by the lyfte.

Some of the latter kind had triple banks of oars raised over each other; and, according to Mat. Paris, were capable of containing 60 men in iron armour, besides the sailors who managed the vessel, and 104 rowers. *Gallyettis* were a small species of gallies. *Balengers* were small sailing vessels. *Carikes*, or *Hulkes*, were large sailing vessels, the largest of which seem to have been denominated *Buccas*.

The early Scottish poets sometimes make satirical allusions to the splendor of the vessels described in songs and romances; as in the following passage:

“ Quhen *schippis* of *tour*, and *ballingeris* of *weir*,
Be thowsand sailis, rycht swiftly ordir sail;
Thair *mastis* of *gold*, and all thair vdir geir,
The west wind wappin in thair taill;
Takand thair cours with mony *how* and *haill*,
Pulland down sailis, and landand at *Eildoun tre*;
Than will my reuerend lady rew on me.”

Ballad of Impossibilities, ap. Bannatyne MS.

The invention of cannon rendered a more substantial contrsruetion of the keel and ribs of vessels necessary; the management of the rigging became more complex;

plex; and, in engagements, the tops were manned with archers. A sea fight no longer consisted in a desperate and bloody struggle of warriors upon a narrow and slippery platform; but the combatants endeavoured to gain advantage by manœuvring the vessels, and employing formidable missiles. Stowe describes a naval battle between the English and Spaniards, which illustrates the mode of fighting at that period. As the Spanish vessels were more lofty than those of the English, the latter were dreadfully annoyed with stones and *quarrels* from the tops, till the superiority of the English archers forced the Spanish arbalisters to “shade themselves with tables of the ships ¹.” The principal object in manœuvring, was, to attain the windward of each other, when those who manned the tops sprinkled powdered quicklime, with great effect, in the faces of their enemies, and attempted to set fire to the rigging by different kinds of combustibles. This practice is mentioned by Mathew Paris. “Misimus igitur super eos, specula ignita—et phialas plenas calce, arcubus, perpauca hastilia, ad modum sagittarum super hostes jaculantes ².”

For setting fire to the vessels of an enemy, during an engagement, a species of Greek fire seems to have been sometimes employed. Thus,

“Wherefore their galeys eche day ther gan us fynd,
With ores many about us they dyd wynd;
With wyld fyre oft assayled us dāy and night
To brenne our ships in that they could or might.

Harding's Chronicle, fol. 212.

From the beginning of the reign of that able and spirited Prince, James I. of Scotland, the number of regulations

¹ Stowe's Chronicle, p. 385.

² Mat. Paris, Hist. p. 1090-E.

lations which relate to shipping and foreign commerce, evince, that the attention of the Scottish nation was particularly directed to maritime affairs; and, from their success in different encounters with the Portuguese and English, it may be inferred, that in the construction and size of their vessels, they were not inferior to other European nations. The ship of the celebrated Andrew Barton, which was taken by the valiant sons of the Earl of Surry in 1511, when admitted into the English navy, was only inferior to the Great Harry built in 1504. In 1512, the Scottish navy, which consisted of forty-six ships of war, contained four of more than 300 tons burden, and two of 100 tons. But the description of the Great Michael, a vessel of enormous magnitude built by James IV, may serve still more to elucidate the state of the Scottish navy. It is preserved by Lindsay of Pitscottie; and in the following citation, the text is corrected by a MS. of his history preserved in the Advocates Library.

“ This ship was twell scoir of foot in length, and threttie sex footis within the walls. She was ten foote thick of the walls, of cuttit treslis of oak, and boards on every side, so stark, and so thick, that no cannon could doe at her. She cumbered all Scotlande to put her to the see; and quhen she was committit to float, with her masts and sails compleit, with tows and anchors effeiring thereto, she was counted to the king, to fourtie thousand pounds of expensis, by her orders and cannone quhilk she beare. *To witt*, She bare many cannons, six on every side; with three great bassils, two behind, in her deck, and one before; with three hundred shott of small artaillzinarie, that is to say,

q ij myand

myand and battert, falcon and quarter falcon slings, pestilent serpentens, and double dogs, with hagtor and culvering, corsbows and handbows. She had three hundred marinellis to governe hir, six scoir of gunneris to use hir artaillziarie, and ane thowsand men of warr, by capitanes, skipperis, and quarter masteris." ¹ The vessel described in the Complaynt, is a galeasse. This species was much broader, as well as longer, than the galley, and was navigated both by sails and oars. Besides guns on each side of the deck, interspersed between the banks of oars, they had both artillery and small arms planted on the forecastle and stern.

The names of the different kinds of ordinance, are derived from the French and Flemish languages. "The Flemangre," as Minot terms them, early excelled in the formation and management of artillery. So late as the reigns of Henry VII. and VIII, Flemish gunners were retained in England, for the purpose of introducing the art of founding cannon. Peter Bawd, an alien, is mentioned by Stowe as gunfounder to Edw. VI. For a considerable time after the invention of fire arms, the Scottish nation seems to have preferred the use of the bow in war. Among the statutes of James I, various regulations occur, respecting the practice of archery, and the importation of "harnes and armouris, with speir, schaftis, bowis and stauis;" but the use of artillery seems to have attracted the attention of government, only in the reign of James II, when we find the following regulation, dated 1456: "Item, It is thocht speidfull, that the king mak requeist to certane of the greit Burrowis of the land, that ar of ony

¹ Lindsay of Pitscottie's History, folio, p. 107.

² Stowe's Chronicle, p. 584.

ony mycht, to mak cãrtis of weir, and in ilk cart twa gunnis, and ilk ane to haue tua chalmers, with the remanent of the graith that efferis thairto, and ane cunnand man to schute thame; and gif thay haue na craft in the schuting of thame, as now, thay may leir or the tyme cum, that will be neidful to thame.”¹ As the Scottish were more closely connected with the French than with the Flemish, they seem to have been instructed in the art of founding artillery, by artificers of that nation. The first Scottish founder seems to have been Robert Borthwick, who, according to Lindsay of Pitscottie, founded the Seven Sisters, cannon of superior size, and exquisite form.² He inscribed the following thundering line upon his artillery—

“ Machina sum Scoto, Borthwic, fabricata Roberto.”

Borthwick probably derived his knowledge from his French assistant. In the ninth book of Privy Seal, fol. 96, occurs a letter to Peris Rowan, Frenchman, servant to umquhile Robert Borthwick, making the said Peris principal master-maker and melter of “our soverane Lordis guinis and artaillziarie” during life, dated Edinburgh, April 1532. Notwithstanding these exertions, the defect of artillery and fire arms was so sensibly experienced in Scotland, that in the seventh Parliament of James V, 1540, a regulation was formed, which states, that “because nouthar artaillarie nor harnes can be furnished or made reddie,—without the samin be brocht hame by merchants: therefore, it is statute & ordained, that everie merchand sail-land foorth of this realme, or sendand his gudes, extending

¹ Acts of the Scottish Parliament 1566, fol. 38.

² Lindsay of Pitscottie's History, p. 174; also Leslie, 353.

extending to ane last of gudes, sall bring hame, as oft as he saillis, or sendis his gudes, at everie time, twa *Hagbuttes of Crochert*, or maa, as his packe may furnish, with powder and *calmes*, for furnishing of the samin, or else als meikle mettall as will make the saidis Hagbuttes, with powder effeirand thareto." ¹ In the same Parliament, regulations were formed for arming the realm with fire-arms, by a species of land-tax, in the proportion of "ane Hagbutte of Founde, called Hagbute of Crochert, with their *calmes*, bullettes, & pellockes of leed or irone, with powder convenient thereto, for everie hundreth pound of land;—twae culveringes for ane hundreth marke land,—and ane culveringe for ane fourty pound land, with *calmes*, lead, and powder gainand thereto."

For a considerable time after the invention of artillery and fire arms, they were only partially adopted. The cross-bow and long-bow still maintained their ground; and, even in sieges, the ancient powerful battering engines continued to be employed in common with cannon. Thus, in the *Complaynt*, p. 64, the cross-bow and hand-bow are enumerated with the different kinds of artillery and fire arms. Froissart relates, that when Edward III. besieged Calais, "every ship was well garnysshed with bombardes, crosbowes, archers, springalles, and other artyllary." ² The same conjunction may be observed, in Lydgate's *Reflections on the destruction of the Tower of Babel*.

"Buyld up your castles, reyse them up tyghte,
Of adamantes wyth yron stronge ybounde;
With

¹ Acts of the Scotch Parliament, p. 134-5.

² Froissart's Chronicle, a Berners, vol. i. c. 133.

With square stones large, and huge of hyght,
 Reyse up your walles most mighty and profound,
 And shit your dungeons with mighty chenes round:
 Lette men of armes, who euer wake or slepe,
 Nyght and daye your watche so straitly kepe—

For though your strengthes so assured be,
 That none engine may thereto attayne,
Gunne ne bumberdes by no subtilte,
 Shot of *arrowblast*, ne touche of *dundayne*;
 Yet god that is lord and souerayne,
 Whiche lyche desertes, can both spyl and saue,
 May confounde it with an erth-quaue.—

God hath a thousande handes to chastyse,
 A thousande *dartes* of punicion,
 A thousand *bowes* made in diuers wyse,
 A thousand *arrowblastes* in his dongeon;
 Ordeyned echeon for castigacion;
 But where he findeth mekenes and repentaunce,
 Mercy is maistresse of his ordinaunce.

Lydgate's Bochas, c. iii. ¹

The

¹ The favourite practice of ringing changes upon the names of the different kinds of artillery and fire-arms, which was so frequently adopted by the early French and English Poets, has, in modern times, been found incompatible with sublimity or pathos, and has only been attempted in the ludicrous or burlesque, where the mere name of any species of fire-arms adds considerably to the effect;—as in the epigram composed by St Amand—

“ Cy gît un fou nommé Pasquet,
 Qui mourut d'un coup de *mousquet*,
 Lorsqu'il voulut lever la crête.
 Quant à moi je crois que le sort
 Lui mit du plomb dedans la tête,
 Pour le rendre sage en sa mort. ”

The following account, given by an old French author, of the different kinds of cannon employed at the siege of "Falaise," in the reign of Charles VII. of France, is extremely curious.

" Qui voudroit tout du long descripre,
Lartillerie belle et notable ;
Il faudroit une heure ale dire,
Et quasi il est increable.

Canons vulgaires, couleuurines,
Ribaudequins, grosses bombardes,
Coullars, crapaudins, serpentines,
Pour abatre murs tours et gardes.

Engins a tauldiz & manteaulx,
Boules de fer, artillerie
Pour eueiller villes chasteaulx,
Et la faire une effundrerie.

Cestoit grant esbahissement,
De veoir les fossez boulleuers,
Que len faisoit soudainement,
Trenchees et mines en trauers. " ¹

From an unpublished poem, on the defeat of the Spanish Armado, by Alexander Hume, minister of the gospel at Logie, 1598, some curious passages may be selected concerning Naval affairs, and the manner of arming vessels for war at that period. The author entitles it, " The Triumphe of the Lord after the maner of

¹ Les Vigiles de la mort du roi Charles Septiesme—par Maistre Marciai de Paris dit Dauvergne, procureur en Parlement. Paris 1493.

of men ;” and delineates a triumphal procession, similar to those of the ancient Romans, in which the spoils of conquered enemies were exhibited. For a religious poem, it has considerable invention and originality.

“ Richt as the prynce of daye beginnes to spring,
And larkes aloft melodiouslie to sing,
Bring furthe all kynde of instrumentes of were,
To gang befoir, and mak ane noyce cleir ;
Gar trumpetis sounde the awfull battellis blast,
On dreadfull drummes gar stryke alarum fast ;
Mak showting shalmes, and peircing phipheris shill,
Cleene cleave the cloouds, and peirce the hiest hill ;
Caus michtelie the weirlie nottis breike,
On hieland pipes, Scottes and Hybernicke ;
Let heir the shraichs of deadlie clarions,
And syne let of ane volie of cannouns.

Quhill what for reike, rude rûmisching, and rearde,
The heavinis resound, and trimbling tak the eird ;
Let enter syne in proper painted cairtes,
The buting riche brocht from ye fardest pairtes ;
And ample praye, quhilk great Jehovah wan
Ffrom his fierce faïs, sen first ye world began.
There sall be seine the ensignies displayed,
Bricht banneris braid, and standardis weill arayed ;
Sum quhyte and reid, sum zallow, grene and blew,
Quhilk god perforce out of there hands threw ;
The portratures of euery vanqueist toun,
Of cittadailles, and rampiers of renowne ;
The lyfeelye forme of foussies, lairge and deep,
The modalls grit of castells eith to keepe.

The forme of forths invincible to see,
 Of michtie walls and ramforst toures so hee,
 Demoleist all into ane burd's nest,
 With great and just artaillerie celest :—
 Sa sall be seine the figoures of the flottes,
 With fearfull flagges, and weell calfutred botts
 Of gallayes swift, and monye gaillayes,
 Quhilk throw the sies but peirell tho' to pas,
 Ffair seemelye schipps of four fyve hundre' tunnes,
 All furnischt full of fyre works, and of gunnes ;
 Quhereof befoirce yere wes sum captives led,
 Sum cleene defeate, sum fugitiues and fled ;
 Yet from the Lord na way culd finde to flee,
 But in thare flicht were tossed on the see.

The waltring wals and raiging windye blast,
 Maid up there towes, and caus'd them hew y^r mast,
 And syne were cast, for all there brags and boast,
 Some on ane schald, sum on ane yron coast ;
 Some gaid in tua buird on ane forrane land,
 Sume on ane rocke, some on ane quhirling sand ;
 Quhile nane were saif unperischt to be found,
 Boat menn and all went to the wattir ground :
 Let follow next, in order, to be seine,
 Thair armour cleare, and warelyk wapons scheine,
 Harde halecreetis, helmettis, and hewmontis brycht,
 Tichts, haberschonnes, habrikis, and harneis licht.

Murrions for mene of fute, and schyning scheilds,
 Bairding for hors appoynted for the feildis,
 Gantlettis ourgilt, wambraisses gaineand weill ;
 Corslettis of prufe, and monye targe of steelle,

Some

Some varneist bricht, sum dorred diverslie,
 That men may muse sic precious geir to see;
 Thilk samyne wise example for to give,
 Draw in on heips their armour offensive;
 Great ordinance, and feilding peeces fell;
 Muskettis maist meit, with men of armes to mell;
 Hagbuttis with lunties, pistolles with rowels fyne;
 Swift fierie darts, devysde be great ingyne;
 Crosbowes of waight, and Gnosick gainzies kein;
 Strong pousing pickes, the charge plaist to sustene.

Bunsches of speares, and launces licht and long;
 Steell axe and masse, for bairdit horssis strong;
 Syne airmyng swoirdes, and vther grunding glaues,
 Quhilk made na steade whenn they were rendered slaues;
 Thair gunnes misgaue, their speeris lyke buinwands brake;
 Thair fainted hartes for feare retear'd abacke;
 Their threasoures great, wheerin they put there trust,
 To all the world salbe maid manifest;
 Let men expres, appoynted be to beir
 Thair siluer heapes, in plaites of siluer cleere.
 There siluer warke, and precious ornament,
 Sall follow in order, and nixt subsequent:
 Nought to there prais, but to yere shame and scorn,
 Thair cunzeit gold in bassines sall be borne."——

Alexander Hume's Poems, MS.

After the sea scene, our author delineates one of a pastoral nature, which is rather intended as a general representation of the manners and occupations of shepherds, than as the description of a particular scene. The occupation of the shepherd, is described by many minute and characteristic traits. He is represented with

a hood, or a covering for the head and shoulders, which conveniently admitted the additional envelope of the plaid. He amuses his solitude with the buckhorn and corn pipe, while his flocks graze along the low grounds and declivities, towards the dry hills, where they arrive about the hours of taking his meals, when he is visited by his wife or daughter, who prepare him a seat, by spreading the soft yellow moss of a lea-ridge with rushes, sedge, and meadow-sweet. This simple representation is accurately copied from nature; and the original may still be seen in some of the wild pastoral districts of Scotland. As the flocks of sheep, after grazing some hours, are always disposed to rest, in the sunny days of Summer, basking themselves on some dry acclivity; a concourse of shepherds, for a social meal, enlivened with songs and stories, and occasionally diversified by a dance, is by no means an uncommon incident. The different kinds of food mentioned by our author, are strictly pastoral, and all of them well known in Scotland. The resemblance of the domestic œconomy which prevailed on the Scottish Border, even to a late period, with the domestic manners of the Welch in the middle of the 14th century, is extremely curious, and demonstrates, that in pastoral and mountainous countries, a similarity of manners may be perpetuated, among kindred races, even when a diversity of language has been introduced.

“ They ete brede colde and hote
Of barley and of ote,
Brode cakes rounde and thynne,
As well semeth so great kynne.
Selde thay ete brede of whete,
And selde they done ones ete.

They

They haue gruell to potage,
 And leke is kynde to companage.
 Also butter mylke and chese,
 In shape endlonge and corner wese.
 Suche messes they ete snelle,
 And that maketh them drynke well.
 Mete and ale that hath myght
 Theron they spende day and nyght.
 Euer the reder is the wyne,
 They holde it the more fyne.
 Whan they drynke at the ale,
 They telle many a lewde tale;
 For when drynke is an hondlynge,
 They ben full of janglyng.
 At mete, and after eke,
 Her solace is salte and leke.
 The husbonde in his wyse
 Telleth that a grete pryse,
 To gyve a caudron with gruwele
 To them that sitten his mele;
 He deleth his mete at the mele,
 And giueth euery man his dele;
 And all the ouerpluse
 He kepeth to his owne use.—
 They haue in gret maugery
 Harpe, tabour, and pype, for mynstralcie.
 They bere corps with sorowe grete,
 And blowe loude hornes of gheet.
 They prayse fast troyan blode
 For therof came all theyr brode.
 Neyghe kynde they wyll be,
 Though they passen an C degre.

*Ranulf's Polychronicon, translated by Trevisa,
 and enlarged by Wynkin de Worde. 1482.*

The

The circumstance, mentioned in the Complaynt, of every shepherd carrying a spoon in the "lug of his bonnet," is extremely characteristic. Reapers, and mossing parties, as they are denominated, for digging peats, frequently provide themselves with spoons, which they carry about with them, as well as shepherds. From this simple and natural description of the shepherd life, the author absurdly digresses into a profound lecture on Astronomy and Natural Philosophy, and makes "a rustic pastour, distitut of urbanite, and of speculatione of natural philosophe, indoctryne his nychtbours, as he hed studeit Ptholome, Auerois, Aristotel, Galien, Ypocrites or Cicero, quhilk var expert practitioners in methamatic art." This "tedious melan-
colie orison," as the author with great propriety terms it, is fortunately interrupted by the impatience of the shepherd's wife, whose character is certainly better preserved than that of her husband. The shepherds then relate tales or stories in verse and prose; and their wives, by singing "sweet melodious sangis," supply their part of the entertainment, which terminates in a general dance to the music of eight different kinds of instruments; after which, the shepherds collect their flocks, and drive them tumultuously to the folds.

The generic names of the various dances mentioned in the Complaynt, are of French origin, though the particular airs are all Scottish. The Ring-dance, in which every aged shepherd leads his wife by the hand, and every young shepherd the maid whom he loves best, was formerly a favourite in the south of Scotland, though it has now gone into desuetude. It was the common dance at the *Kirn*, or feast of cutting down the grain, and was always danced with peculiar glee by the reapers of that farm where the harvest was first finished.

finished. On these occasions, they danced on an eminence, in the view of the reapers in their vicinity, to the music of the Lowland Bagpipe, commencing the dance with three loud shouts of triumph, and thrice tossing up their hooks in the air. The intervals of labour during Harvest were often occupied in dancing the Ring, to the music of the piper who formerly attended the reapers. The custom, of the piper playing behind the reapers, which has now fallen into desuetude, is alluded to in Hamilton's *Elegy on the Piper of Kilbarchan* :

“ Or wha will cause our shearers shear ?

Wha will bend up the brags of weir ? ” ¹

This dance is still retained among the Scottish Highlanders, who frequently dance the Ring in the open fields, when they visit the south of Scotland as reapers, during the Autumnal months. The *Rinceadh-fada*, *Rinkey*, or field dance of the Irish, performed in circles, with a variety of brisk evolutions, seems, from the description of it given by the elegant and ingenious Mr Walker, to be extremely similar to the Ring-dance ². The following extract from an unpublished poem of great antiquity, throws considerable light upon the manners of the Scottish peasantry, their dances, and musical instruments ; though the scene of intemperate riot which it describes, forms a complete contrast to the simplicity of manners delineated in the *Complaynt*.

“ Than dyn rais and dirray,

Stok hornis blew stout ;

Mony on ischit out ;

Gibby on his gray meir,

And Fergy on his sow fair ;

Hoge

¹ Watson's *Collect. of Scottish Poems*, vol. i. p. 33.

² Walker's *Historical Memoirs of the Irish Bards*, p. 151.

Hoge Hygin byge-hand hint,
 And Symy yat was sone brint,
 With his lad Lowry,
 And his gossep Glowry.
 Fergy in frunt past,
 And Fynny followit him fast;
 Thurlgill thrang till a club,
 So ferss he flaw in a dub,
 Quhil Downy him abak drewgh:
 Than Rawny of ye Reid-hewch,
 With Gregry the bowman,
 For lufe of his leman,
 Licht lap at a lyn,
 He felzeit, and he fell in;
 And Hoge was sa haisty,
 That he sualterit him by;
 Quhill Thoby tario' him tuk
 To land with a scheip cruk;
 Schiphirdis schowit to schore;
 And Fergy Flitsy zeid befoir,
 Chiftane of that chef chak,
 A ter stowp on his bak;
 With his lad luddroun,
 And his hound hund droun:
 Mony schiphird with him his,
 Ffro brokis, brois, and brymis,
 Off two ram crukit hornis,
 Thair baner on a birk born is;
 With Barmyberd thair baner man,
 And his cousing Cachcran;
 Thair menstrall Diky Doyt,
 Ffur befoir on a *floyt*;

Than

Than dansit Doby Drymouth,
 “ *The sone scheine in the sowth ;* ”
 And as thay lukit on a lee,
 Thay saw an vyer menze ;
 Than all thay fled full afferd ;
 And the maister schipherd,
 Ffergy Flitsy, befoir,
 Tho^t wes litil on his store ;
 His feit maid sic dynnyng,
 He lackit breth for rynnyng.
 How ! quo Hobby, herk me,
 We neid no^t to fordir fle ;
 Zone folk our awin frendis ar,
 I know be thair banar :
 Thane wer thay nevir half so fane,
 And glaidly turnit all againe ;
 And knew be thair array,
 That all nolt hirdis wer thay,
 That ischit out to the cry,
 And thair baner borne by,
 Of crum horne the cowis taill,
 Festnit on a lang flail :
 Besyd, thair capitane I trow,
 Callit wes Colyne Cuckow ;
 And Davy Doyte of the dale,
 Was thair mad menstrale :
 He blew on a *pype* he
Maid of a borit bourtre.
 Waytstath him by
 Dansit, and Dandy,
 The thrid fallowschip he saw,
 That thay wunderweill knaw ;
 The swynehirdis in a rowt
 And Sueribum, with his snowt,
 s Wes

Wes captane of thame thair ;
 And borne wes his banair
 Vpoun a schule for to schaw ;
 A flekkit follis skyn faw,
 With terlether tyit hy,
 Quho bur it but Bolgy ?
 And Clarus the lang clype,
 Playit on a *bag pype*.
 Haggysheid and Helly,
 Ballybras and Belly
 Dansit, and his sone Samyn,
 Than all assemblit w^t a gamyn,
 And all the menstralis attonis,
 Blew up and playit for the nonis,
 Schiphird, nolt hirdis,
 And swynhirdis outgirdis,
 Ffor to dance merily,
 A maister swynherd swanky. ”

Cockelbie's Sow, ap. Bannatyne MS. ¹

The figures of dances mentioned in the Complaynt,
 were equally popular in the Courts of England and
 Scotland.

¹ Cockelby's Sow is a satirical poem of considerable antiquity,
 though posterior to the days of Chaucer, whose Tale of the Nonnes
 Priest is quoted in the third canto :

“ The first wes the samyn Chanticleer to luke,
 Of quhome Chaucer treitis into his buke. ”

Cowkellbis Sow is enumerated among the heroes of romance, repre-
 sented in the Mirror of Venus, in G. Douglas' Palace of Honour,
 part III. st. 48.

“ I saw Raf Coilzear with his thrawin brow,
 Crabbit Johne the Reif, and auld *Cowkellpis Sow*. ”

In Dunbar's General Satyre, it is alluded to in the following passage :

“ Sic knavis and crakkaris to play at carts and dyce,
 Sic halland schackkaris quhilk at *Cowkelbyis gryce*
 Are haldin of pryce when lymaris do convene. ” ¹

It

¹ Hailes' Bannatyne Poems, p. 44.

Scotland. The Pavan, a solemn majestic dance, of Spanish origin, was originally performed by nobles dressed with a cap and sword, lawyers in their robes,
s ij and

It is likewise mentioned in an unedited poem in the Bannatyne ms., which will be afterwards quoted, in these terms :

“ To reid quha will this gentill geist,
Ze herd it no^t at Cokilby's feist. ”

The poem consists of three cantos, besides the “ Prohemium. ” The versification of the first canto, is different in its structure from that of the other two. The humour is coarse ; and the allusions, referring probably to local and temporary circumstances, are not obvious at this distance of time ; yet it displays many curious traits of the manners of the vulgar. The commencement of the “ Prohemium ” demonstrates it to have been written *during the æra of Minstrelsy.*

“ Quhen riallest, most redowttit, and he,
Magnificent, crownit, kingis in maieste,
Princes, dukes, and marquis curious,
Erlis, barrouns, and kny^tis chevelrous,
And gentillmen of he genolegye,
As scutiferais, and squieris full courtlye,
Ar assemblit and sett in a ryell se,
With namit folkis of he nobilite,
Thair talk that tyme in table honorable,
Befoir lordingis and ladeis amiable,
Is of singing and sawis of solace,
Quhair melody is ye mirthfull maistrace ;
Ermy deidis in auld dayis done afoir,
Croniculis, gestis, storeis, and mich moir,
Manestralis amang musicianis merely,
To haif hartis in heuinly harmony ;
So semis it weill yat suthly so war ay ;
Quhat is the warld without plesance or play ? ”

After the “ Prohemium, ” the first Canto of the poem begins—

“ Heir I gife zou cais,
Umquhile a merry man wais
Callit Cokkelbe ;
He had a simple blak sow,
And he sold hir---but how ?
For penneis thre, ” &c.

and ladies in gowns with long trains; the motion of which, in the dance, was supposed to resemble the tail of a peacock, the bird from which the dance is supposed to have derived its name. From the Pavan, a lighter air, denominated the Galliard, was formed; so that every Pavan had its corresponding Galliard. Pavans and Galliards frequently occur in the musical compositions even of the seventeenth century; and, among some verses annexed to Hume of Logie's *Ms. Poems*, I find "Certaine wise sentences of Salomon, to the tune of Wigmore's Galliard."—The "Brauls and Branglis" were dances, in which the motions and gesticulations were rapid; and similar to these was the Coranto, a kind of running dance. Philips says, the Braule was a kind of dance in which several persons danced together in a ring, holding one another by the hand. The Bransle of Poitiers, is mentioned by Morley. Sir Thomas Elyot seems inclined, from his propensity to allegory, to derive the term from the English verb *to brawl*; "they may be well resembled to the *Braule* in daunsyng; for in our Englyshe tong we saie, men do *braule*, when between them is an altercation in wordes."¹ This author's observations on the origin of dancing, are curious. "It is to be consydered that in the said ancient time, there were diuers maners of daunsyng, whiche varied in the names, likewyse as they did in tunes of the instrument, as semblablye we haue at this daye. But those names, some were generall, some were speciall; the generall names were gyuen of the uniuersal fourme of daunsing, wherby was represented the qualities or conditions of sundry astates; as the maiestie of princis was shewed in

¹ The Boke named the *Gouernour*, deuised by Sir Thomas Elyot, knyght, London, 1546, f. 71.

in that daunse whyche was named *Eumelia*, and belonged to tragedies ; dissolute motions and wanton countenances, in that which was called *Cordax*, and pertained to comedies, wherein men of base hauiour only daunsed. Alsoo the forme of battayle and fyghtynge in armure, was expressed in those daunses, whiche were called *Enoplie*. Also there was a kynde of daunsyng called *Hormus*, of all the other most lyke to that whiche is at this time used, wherein daunsed yong menne and maydens ; the manne expressynge in his motion and countenance, strength and courage, apt for the warres ; the mayden, moderation and shamefastnesse, whiche represented a plesaunte coniunction of fortitude and temperaunce. In stede of these, we haue now *Base daunses*, *bargenettes*, *pauyons*, *turgions* and *roundes*. And as for the speciall names, thei were taken as they be now, either of the names of the first inuentours, or of the measure and noumbre that they do conteine, or of the fyrste wordes of the dittie, whiche the songe comprehendeth wherof the daunce was made. In euerye of the sayde daunces, there was a concinnitie of meuyng the foote and body, expressyng some pleasant or profitable affectes or motions of the mynde."¹ The *Bargenett* mentioned in this passage is supposed by Hawkins to signify a shepherd dance.² The *Roundel*, *Rounde*, or *Roundelay*, seems to have been a species of the Ring or circular dance, which had a striking similarity to the ancient *Palilia*. This dance, about the period in which the *Complaynt* was composed, was gradually supplanted in England by the *Morrice* dance, which, in early writers, is termed the *Morisco*.

¹ Elyot's *Gouernour*, f. 68.

² Hawkins' *History of Music*, vol. ii. p. 134.

Morisco. This dance, though not mentioned in the Complaynt, seems to have been early known in Scotland; for it is mentioned in the popular poem of Christ Kirk on the Green.

“ He vse him self as man discreit,
And up tuk *Moreis* dans. ”

The following passage of Higden may illustrate some of the musical terms employed in the Complaynt.

“ (R) Here wyse men I tell, that Pictagoras passed som tyme by a smythes hous, and herde a swete sowne, and accordynge in the smytynge of foure hamers upon an anuelt, and therefore he lette weye the hamers, and found that one of the hamers weyed twyes so moche as another. Another weyed other halfe so moche as another; and another weyed so moche as another, and the thyrde dele of another. As though the fyrste hamer were of syx pounde, the seconde of twelue, the thyrde of eyght, the fourth of IX.—When these accordes were founden, Pictagoras gaue them names, and so that he called in nombre, *double*, he called in sownes DYAPASON, and that he called in nombre *other halfe*, he called in sowne DYAPENTE, and that that in nombre is called *alle and the thyrde dele*, hete in sownes DYATESSERON, and that that in nombres is called *alle & the eyghteth dele*, hete in tewns DOUBLE DYAPASON. As in melodye of one strenge, yf the strynge be streyned enlonge upon the holownesse of a tree, and departe euen atwo by a brydge sette there under in eyther part of the strenge, the sowne shall be Dyapason, if the strenge be streyned and touched. And yf the strenge be departed euen in thre, and the brydge sette under, soo that it departe bytwene the twey deles and the thyrde, then the lenger dele

dele of the strenge, yf it be touched, shall gyue a sowne called Dyatesseron. And yf it be departed in nyne, and the boydye sette under bytwene the laste parte and the other dele, and the lenger dele of the strenge, yf it be touched, shall gyue a sowne that hete Tonus. " ¹

The enumeration of musical instruments used by the shepherds in their concert, not only supplies an important chasm in the history of Scottish music, by informing us what instruments were popular at that period, but enables us, from the compass of these favourite instruments, to appreciate the comparative antiquity of our most popular airs. The musical instruments mentioned in the Complaynt, are eight in number; "The *drone bag pipe*;" the *pipe maid of ane bled-dir and of ane reid*; the *trump*; the *corne pipe*; the *pipe maid of ane gait horne*; the *recordar*; the *fiddil*, and the *qubissil*." The history of the Bagpipe has been ably elucidated by Mr Walker, in the historical memoir already quoted. As few instruments are more simple in their construction, or better adapted to the noisy riot of rustic merriment, the bagpipe, in some of its forms, has been the favourite of the populace in almost every country. Of this instrument, a late writer says, "It is the voice of uproar and misrule; and the music, calculated for it, seems to be that of real nature, and of rude passion." ² Many curious circumstances in the history of the bagpipe during the most ancient periods, have been pointed out in the curious Dissertation on that subject by Signor Canonico Orazio Maccari of Cortona. Among the Ita-
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¹ Ranulf's Polychronicon, 1495, f. 101.

² Robertson's Inquiry into the Fine Arts, p. 407.

lian peasantry, especially the shepherds of Calabria, it seems to have been almost as great a favourite as among the peasants of Scotland. The learned Italian quotes, from an eclogue of Mantuano, the following lines, descriptive of a shepherd playing on the "cornamusa," which convey a faithful representation of a player on the Highland Bagpipe.

" Et cum multifori Tonius cui Tibia buxo
Tandem post epulas et pocula, multicolorem
Ventriculum sumpsit, buccasque inflare rubentes
Incipiens, oculos aperit, ciliisque levatis
Multotiesque alto flatum e pulmonibus haustum
Utrem implet, cubito vocem dat Tibia presso
Nunc huc, nunc illuc, digito saliente."

About the same period, the bagpipe seems to have been the favourite instrument of the French peasantry. It is mentioned in a pastoral dirge on the death of Charles VII. of France, in which many traits of the shepherd life in that region are exhibited.

" A tout ma houlette,
Et cornemusette,
Sur la belle herbette,
Je me gogooye ;
Avec bergerette,
Plaisant joliette,
Besant la bouchette :
Si douce que soye,
Les tetins pinsoye,
Puis la renuersoye,
Dessoubz la saulsoye
Tastant la fossette ;
Las dieu scet quelle ioye,
En lair je saultoye,

Et

Et chansons chantoye,
Comme une alouette. " ¹

From the earliest period, the bagpipe has been popular among the Scottish peasantry; and, both in the Highlands and Lowlands, seems gradually to have supplanted the harp. It is a curious circumstance, that Giraldus Cambrensis, about 1188, mentions the pipe as a Welch instrument, while he does not notice it in his enumeration of the musical instruments of Scotland and Ireland. "Ireland," says he, "makes use of only two, the harp and the drum. Scotland has three, the harp, the drum, and the chorus, (probably the *crwth*); and Wales has the harp, the *pipes*, and the chorus." ² Anterior to this period, about 942, the same instruments are enumerated in one of the institutions of Howel Dha. "Every chief bard to whom the prince shall grant an office, the prince shall provide him an instrument; a harp to one, a *crwth* to another, and pipes to a third; and when they die, the instruments ought to revert to the prince." ³ A late writer, ascribing to the Scottish Gaël in particular, what Aristides Quintilianus had asserted of the ancient Celtic tribes in general, has introduced the opinion, that the bagpipe has prevailed, from the earliest ages, in the Highlands of Scotland. Of such an opinion, certainly there is no direct evidence: on the contrary, it seems more probable, from the Welch authorities already adduced, that this instrument passed from the Welch to the Scottish Highlanders, through the medium of the Lowlanders. Among the ornaments of Melrose Abbey,

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¹ Les vigiles de la mort du Roi Charles Septiesme, par Marciañ de Paris dit Dauvergne.

² Girald. Cambr. Cambriæ Descript. chap. x.

³ Leges Walliæ, p. 69.

the figure of a bagpipe, inflated by the mouth, is represented ; and as these ornaments appear to be of equal antiquity with the structure, whatever be the period of its erection, this fact will demonstrate the Lowlanders to have been early acquainted with the Highland bagpipe. But the use of this instrument among the Lowlanders, is no evidence that the proper Lowland bagpipe was unknown to them. In *Peblis to the Play*, and *Cockilby's Sow*, the bagpipe is mentioned, but without any characteristic circumstance, except that, in the latter poem, it is appropriated to the swine-herds, a class of men numerous at one period on the English Border, but never known to have been common in Scotland. The instrument of Habbie Simson, the piper of Kilbarchan, celebrated by Hamilton in an elegy already quoted, was undoubtedly the Highland bagpipe. In the middle counties of Scotland, the Highland bagpipe has always been more popular than on the Border. But the instrument of John Hastie, town piper of Jedburgh, about the same period, was undeniably the Lowland bagpipe ; and, within these ten years, was seen by the editor, in the possession of his descendant, whose family had been the hereditary town-pipers of Jedburgh, at least for the space of three hundred years. On the traditions of a family, occupying this hereditary station, some confidence may certainly be reposed. Now, the tradition of the family, of the town of Jedburgh, and of the country in its vicinity, strongly avers this to have been the identical bagpipe which his ancestor bore to animate the Borderers at the battle of Flodden. The pipers of the Border, though not known to have been formed by any regular institution, rivalled the fame even of the Highlanders ; and, at least in the opinion of

of their countrymen, were supposed to excel them in musical skill, as well as graceful execution. In the official capacity of town-piper, they commanded a much higher degree of respect from the peasantry, than wandering musicians; and, traversing the country at particular seasons, chiefly in Spring, for collecting seed oats from the farmers, and at Autumn, about Harvest-home, they exhibited the last remains of minstrelsy among the Borderers. This practice is alluded to in the Elegy on John Hastie,¹ and shows,

t ij that

¹ Poetical Museum, printed at Hawick 1784, p. 59. This excellent Dirge, which elucidates so much the manners of the Border Pipers, is subjoined.

“ ELEGY ON JOHN HASTIE, TOWN-PIPER OF JEDBURGH.

“ O death! thou wreck of young and auld,
 How slie, and O how dreadfu' bald!
 Thou came unlook'd for, nor anes tald
What was the crime;
 But Hastie at the mouth turn'd cald
Just at his prime.

We mourn the loss o' mensfu' John;
 Yet greet in vain since he is gone:
 A blyther lad ne'er buir a drone,
Nor touch'd a lill;
 Nor pipe inspir'd wi' sweeter tone,
Or better skill.

Not *Orpheus* auld, with lyric sound,
 Wha in a ring gard stanes dance round,
 Was ever half so much renown'd
For jig and solo——
 Now he lies dum aneath the ground,
And we maun follow.

At brydels, whan his face we saw,
 Lads, lasses, bridegroom, bride and a',

Smiling,

that the more respectable and affluent pipers disdained
to perambulate the country in a mendicant manner.

“ Not

Smiling, cry'd, Johnie come awa',
A welcome guest ;
The enchanting chanter out he'd draw——
His pleas'd us best.

The spring that ilk ane lik'd he kend ;
Auld wives at sixty years wad stend ;
New pith his pipe their limbs did lend,
Bewitching reed !
'Las ! that his winsome sell sou'd bend
Sae soon his head.

Whan bagpipes newfangled lugs had tir'd,
They'd sneer; then he, like ane inspir'd,
We's fiddle their faggin spirits fir'd,
Or e'er they wist ;
Gi' every taste what they desir'd,
He never mist.

Then with new keenness wad they caper,
He sliely smudg'd to see them vapour ;
And, if some glakit girl shou'd snapper,
He'd gi' a wink,
Fie lads, quoth he, had aff, ne'er stap her,
She wants a drink.

If a young swankie, wi' his joe,
In some dark nook play'd bogle-bo,
John shook his head, and said, why no ;
Can flesh and blood
Stand pipe and dance, and never show
Their metal good.

Not country squire, nor lord, nor laird,
But for John Hasty had regard :
With minstrels mean he ne'er wad herd,
Nor fash his head :

Now

“ Not country squire, nor lord, nor laird,
But for John Hasty had regard.

With

Now he's receiv'd his last reward—

Poor man he's dead.

He hated a' your sneaking gates,
To play for bear, for pease, or ates;
His saul aspir'd to higher fates,

O mensfu' John!

Our tears come rapping down in speats,
Since thou art gone.

Whan other pipers steal'd away,
He gently down his join wad lay;
Nor hardly wad tak hire for play,

Sie was his mense!

We rair aloud the ruefu' day
That took him hence.

John, whan he play'd, ne'er threw his face,
Like a' the girning piper race;
But set it aff we sic a grace,

That pleas'd us a' :

Now dull and dririe is our case,
Since John's awa'.

Ilk tune, mair serious or mair gay,
To humour he had sic a way;
He'd look percise, and smile and play,

As suited best :

But Death has laid him in the clay——
Well may he rest.

A fiddle spring he'd let us hear,
I think they ca'd it “ *Nidge-nodge-near* ; ”
He'd gi' a punk, and look sae queer,
Without a joke,
You'd swore he spoke words plain and clear,
At ilka stroke.

It

With minstrels mean he ne'er wad herd—
 He hated a' your sneaking gates,
 To play for bear, for pease or ates;
 His soul aspir'd to higher fates"—

Another characteristic circumstance in this poem, determines the common bagpipe employed at this period to be of the Lowland species.

" John, whan he played, ne'er threw his face,
 Like a' the *girling* piper race ; "

an expression of countenance which a Lowland piper might assume with facility, but which must have been
 utterly

It did ane good to hear his tale,
 O'er a punch bowl, or pint o' ale ;
 Nae company e'er green'd to skaill,

If John was by : -

Alas! that sic a man was frail,

And born to die.

But we his mem'ry dear shall mind,
 While billows rair, or blaws the wind ;
 To tak him hence Death was no kind—

O dismal feed !

We'll never sic anither find,

Since Johnie's dead.

Minstrel's of merit, ilk ane come,
 Sough mournfu' notes o'er Johnie's tomb ;
 Through fields of air applaud him home—

I hope he's weel :

His worth, nae doubt, has sav'd him from

The meikle de'il.

E P I T A P H.

Here lies dear John, whase pipe and drone,
 And fiddle aft has made us glad ;
 Whase cheerfu' face our feasts did grace,—
 A sweet and merry lad. "

utterly impracticable for a Highland piper, who inflated his instrument with his mouth.

Hamilton of Bangour, in an unedited poem, entitled "The Maid of Gallowshiels," has celebrated the Piper of that village. The poem is of the Heroi-comic kind, and celebrates the contest between the Piper and Fiddler concerning the love of the Maid of Gallowshiels. The author proposed to extend it to twelve books; but has completed only the first, and a fragment of the second. In the first, the Fiddler challenges the Piper to a trial of musical skill, and proposes that the maid herself should be the umpire of the contest.

"Sole in her breast, the favourite youth shall reign,
Whose hand shall sweetest wake the warbled strain:
And if to me the ill-fated piper yield,
As sure I trust this well contested field,
High in the sacred dome his pipes I raise,
The trophy of my fame to after days,
That all may know, as they the pipes survey,
The Fiddler's deed, and this the signal day.—

All Gallowshiels the daring challenge heard,
Full blank they stood, and for their piper fear'd.
Fearless alone, he rose in open view,

And in the midst his sounding bagpipe threw."

The history of the two heroes is related, with various episodes; and the piper deduces his origin from Colin of Gallowshiels, who bore the identical bagpipe at the battle of Harlaw, with which his descendant resolves to maintain the glory of the piper race. The second book, the subject of which is the trial of skill, commences with the following exquisite description of the bagpipe:

"Now in his artful hand the Bagpipe held,
Elate, the Piper wide surveys the field.

O'er

O'er all, he throws his quick discerning eyes,
 And views their hopes and fears alternate rise.
 Old Glenderule, in Gallowshiels long fam'd,
 For works of skill the perfect wonder fram'd,
 His shining steel first lop'd, with dext'rous toil,
 From a tall spreading Elm the branchy spoil.
 The clouded wood he next divides in twain,
 And smoothes them equal to an oval plane.
 Six leather folds in still connected rows,
 To either plank conformed, the sides compose;
 The wimble perforates the base with care,
 A destin'd passage op'ning to the air;
 But once inclos'd within the narrow space,
 The opposing valve forbids the backward race.
 Fast to the swelling bag, two reeds combin'd
 Receive the blasts of the melodious wind.
 Round from the turning loom, with skill divine
 Embost, the joints in silver circles shine:
 In secret prison pent, the accents lye,
 Until his arm the lab'ring artist ply:
 Then, duteous, they forsake their dark abode,
 Fellows no more, and wing a sep'rate road.
 These upward, through the narrow channel glide,
 In ways unseen, a solemn murmuring tide:
 Those, thro' the narrow path, their journey bend
 Of sweeter sort, and to the earth descend.
 O'er the small pipe, at equal distance, lye
 Eight shining holes, o'er which his fingers fly.
 From side to side the aerial spirit bounds;
 The flying fingers form the passing sounds,
 That, issuing gently through the polished door,
 Mix with the common air, and charm no more.

This

This gift, long since, old Glenderule consigned,
 The lasting witness of his friendly mind,
 To the fam'd author of the pipers line.
 Each empty space shone rich in fair design :
 Himself appears high in the sculptur'd wood,
 As bold in the Harlĕan field he stood.
 Serene, amidst the dangers of the day,
 Full in the van you might behold him play.
 There, in the humbler mood of peace, he stands ;
 Before him, pleas'd, are seen the dancing bands.
 In mazy roads the flying ring they blend,
 So lively fram'd, they seem from earth t' ascend.
 Four gilded straps the artist's arm surround ;
 Two knit by clasps, and two by buckles bound.
 His artful elbow now the youth essays,
 A tuneful squeeze to wake the sleeping lays.
 With labouring bellows thus the smith inspires,
 To frame the polish'd lock, the forge's fires.
 Concealed in ashes lie the flames below,
 Till the resounding lungs of bellows blow ;
 Then mounting high, o'er the illumin'd room,
 Spreads the brown light, and gilds the dusky gloom ;
 The bursting sounds, in narrow prisons pent,
 Rouze, in their cells loud rumbling for a vent.
 Loud tempests now the deafened ear assail ;
 Now, gently sweet, is breathed a sober gale :
 As when the hawk his mountain nest forsakes,
 Fierce for his prey his rustling wings he shakes ;
 The air, impelled by th' unharmonious shock,
 Sounds clattering and abrupt through all the rock ;
 But, as she flies, she shapes to smoother pace
 Her winnowing vans, and swims the aerial space." *

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* Hamilton of Bangour's ms. Poems. I owe this communication to the valuable friendship of Dr Robert Anderson.

Besides the characteristic melodies of the Lowlands of Scotland, the Borders, particularly the middle and west Marches, possessed a peculiar style of music, well adapted to the bagpipe, the wild and ferocious expression of which, corresponded to the fierce and energetic character of the Border clans. The original airs of the *Gathering songs* and Historical ballads, have no inconsiderable resemblance to the martial tunes of the Welch, Irish, and the Scottish Highlanders, and formed the favourite music of the Border pipers; among whom, the perfection of the art was supposed to consist in being able to sing, dance, and play on the bagpipe, at the same time. I recollect to have heard different pipers applauded for this excellence. With the town pipers, there is the utmost reason to believe, that many ancient airs have perished. The last piper of Jedburgh, whom I have often heard play on the bagpipe in infancy, always affirmed, that he was acquainted with some ancient airs unknown to every other person. I only recollect *the Hunting of the Fox*, which, from its uncommon expression, and the irregularity of its modulation, seemed to have a strong resemblance to a Highland pibroch.

The Lowland bagpipe commonly had the bag or sack covered with woollen cloth of a green colour; a practice which likewise prevailed in the northern counties of England. Hence, probably, the term "woollen bagpipe." In a ms. Cantus of the middle of the seventeenth century, which contains a great number of the songs in Forbes' Aberdeen Cantus, with a variety of others, likewise set to the fashionable music of that period, the quaint artificial harmony of counterpoint; a song, descriptive of the shepherd life, occurs, in which
the

the bagpipe is mentioned as the favourite instrument of the shepherds,

“ The life of a shepherd is void of all care,
With his bag and his bottle he maketh good fare ;
He hath yon green meadow to walk in at will-a,
With a pair of fine bagpipes upon a green hill-a.
Tringdilla, tringdilla, tringdown-adown-dilla,
With a pair of fine bagpipes upon a green hill-a.”

MS. Cantus, penes Mr Russell.

Though the bagpipe seems, at an early period, to have supplanted the harp, especially in the Lowlands of Scotland, yet, even in these districts, the latter instrument appears not to have been wholly unknown. In the popular songs of the Border, this instrument is frequently mentioned ; as in *Thomas the Rhymer and the Queen of Elfland*, *Binnorie* or the *Cruel Sister* ; and particularly the *Harper of Lochmaben*, in SCOTT'S MINSTRELSY OF THE BORDER. The country was frequently traversed by Irish harpers, the name of one of whom is mentioned by Pennycuik ;^{*} but the song of the harper of Lochmaben is sufficient to demonstrate, that the harper was sometimes stationary in the Marches. In a whimsical poem in the Bannatyne ms., which thus commences—

“ Listis, lordis, I sall zou tell
Off ane verry grit marvell ”—

among other articles of enchantment for conjuring a spirit, we find the following :

“ —of ane zallow wob the warp ;
The *boddome* of ane auld herp.”

It is probable that the Irish harp, or *Clarseach*, strung with wire, rather than the Welch harp strung with
u ij hair,

^{*} Pennycuik's Description of Tweeddale. Edin. 1715.

hair, was that with which the Scottish Lowlanders were acquainted. In a ludicrous poem in the Bannatyne ms., on king Berdok of Babylon, who wooed the golk, "sevin zeir," of Maryland, and was pursued and besieged by the king of Fary, assisted by "the kingis of Pechtis and Portingail, the king of Naipillis, and Navern alhaill," it is said—

"Weill cowl he play on the clarscho^t & lute."

This was the harp known in the Highlands of Scotland. It is enumerated as one of the instruments with which the Irish, or rather Erse Bard, in Holland's Houlate, was acquainted.

"The Chenachy, the *Clarshach*,
The Beneschene, the Ballach,
The Crekrye, the Corach,
Scho kens yame ilk ane."

To the Irish harp, the Welch bards, the rivals of the Irish both in poetry and music, appear not to have been partial. By Davydd ap Gwilym, who flourished about the end of the fourteenth century, its sound is compared to the screaming of young sprawling crows in the rain, to the gabbling of a lame goose among corn, and to the rumbling of a rough mill-stream.

The *pipe maid of ane bleddir and of ane reid*, the second pastoral instrument of music, in the Complaynt, is the original and simple form of the bagpipe, or *cornemuse*. The simplicity of its structure renders it the favourite of shepherd boys, as its formation is scarcely more difficult than the whistle. The trump, or Jew's harp, is chiefly confined to boys; yet I have heard a peasant occasionally play on it with no unpleasing effect, while others danced to its sounds, in the absence of more perfect instruments. Martin, who describes
with

with considerable *naïveté* the manners of the inhabitants of St Kilda, says, "the trump, or Jew's harp, is the only musical instrument they have, which disposes them to dance mightily" ¹. This was the favourite musical instrument of the Scottish witches about the close of the sixteenth century; and as it must have formed a delectable accompaniment to the purring of their grimalkins, it must be owned, that considerable taste was displayed in its selection.

The *corne pipe* is probably Chaucer's "pipe maid of grene corne." ² It is still formed by shepherd boys, and its compass varies with the ingenuity displayed in its formation. I have heard tones produced from it in the Highlands of Scotland, which I have more than once mistaken for those of the bagpipe.

The *pipe maid of ane gait horne*, is the stock and horn, or "buck horne" of the Scottish peasantry, formed by inserting a reed or pipe into a horn, which gives a full and mellow expression to the sound. The reed or whistle was often formed of the excavated elder branch, to which practice there is an allusion in COCKELBY'S Sow, where "the pype maid of a borit bourtre," is mentioned as the appropriate musical instrument of the "nolt hirdis." The *stoc horn* mentioned in the same poem, is merely a species of bugle, or open cow's horn, used for giving an alarm, like the Irish *stuic* or *stoc*, a brazen tube formed like the horn of a cow, and employed as a speaking trumpet. The *pib-corn*, used in some districts of Wales, seems to be only an improved species of the *stock and horn*, from which it differs, in having both extremities of the pipe or whistle inserted in

¹ Martin's Voyage to St Kilda, p. 38.

² Chaucer's House of Fame, III. 133.

in a horn. The Welch, according to Higden, employed these "hornes of gheet," as he terms them, at their funerals. The *stock and horn* may likewise be considered as synonymous with the "chalemaulx de Cornouaille" in the Romaunt of the Rose, rendered by Chaucer, "hornpipes of Cornewaile." In Merciai's *Les Vigiles de la mort du Roi Charles Septiesme*, the Horn pipe is likewise mentioned as a favourite pastoral instrument.

" Viuent pastoureaulx,
 Brebiz & aigneaulx,
 Moutons a troppeaux,
 Bergiers pastourelles.
 A tout leurs gasteaulx,
 Farciz de beaulx aulx,
 Pastez de naueaulx
 Au lart et groiselles.
 Cornes challumelles,
 Danssez sauterelles,
 Filles et pucelles,
 Prenez voz chappeaulx.
 De roses vermeilles,
 Et ses beaulx rainceaulx.
 Tous plains de prunelles,
 Faictes tournebouelles,
 Sur prez & sur treilles,
 Au chant des oyseaulx. "

From the following passage of the Roman de la Rose, the chalemaulx and chalemelle appear not to have been exactly the same instruments.

" Puis met in *cymbales* sa cure,
 Puis prent *freteaulx*, et si fretele,
 Et *chalemaulx*, et *chalemelle*,

Et

Et puis *taboure*, et *flute*, et *tymbré*,
 Et *citole*, et *trompe*, et *cheurie*,
 Et si *psalterionne* et *viele*,
 D'une *joliete viele* ;
 Puis prent sa *muse* et se travaille
 Aux instrumens de Cornouaille,
 Et *espringue* et *sautele* et *bale*. ”

There can be no doubt but this instrument is the
 “ liltyng horn ” of Chaucer, such

“ As haue these little heerde gromes,
 That kepen beastes in the bromes. ” ¹

The stock and horn was so formed, that the parts
 could be easily separated, while the horn might be em-
 ployed as a bugle, and the pipe, as a simple pipe or whis-
 tle. The stock horn, in the strict sense, is the cornet, or
crumhorn of the Germans, the *shalmey*, or *chalumeau*,
 used with the trumpet at tilts and tournaments. Thus,

“ Trumpettis and *schalmis* with a schout
 Played or the rink began. ” ²

The shalmele is enumerated by Gower among the
 instruments of music in the court of Venus.

“ In suche accorde and such a sowne
 Of *bumbarde* and of *clariowne*,
 With *cornemuse* and *shalmele*,
 That it was halfe a mannes hele
 So glad a noyse for to here. ”—

It is curious that the pipe is excluded from “ the com-
 panie of Elde, ” in the Court of Venus.

“ But yet I herde no *pipes* there
 To make mirthe in mannes ere ;

But

¹ Chaucer's House of Fame, f. 280. 1561.

² Evergreen, vol. ii. p. 177.

But the musike I might knowe
 For olde men which sowned lowe,
 With *harpe* and *lute* and the *citole* :
 The *houe dance* and the *carole*,
 In such a wise as loue hath bede,
 A softe paas thei daunce and trede. " *

The Caroll dance is mentioned in Clariodus and Meliades, MS.

" Thay fand the king with joy and grete plesance,
 With ladies enterit in ane *caroll* dance. "

The Recordar was a small species of flute, or rather flageolet, and has always been a favourite instrument of the Scottish shepherds. In *Cockelbys Sow*, the "floyt" is the appropriate instrument of the shepherds, as the pipe of "borit bourtre" is that of the "nolt hirdis." The Recordar was sometimes made of the elder bough, and denominated Sambuca. "Sambuca," says Trevisa in his translation of Bartholomæus de Proprietat. Rerum, "is the ellerne tree brotyll, and the bowes therof ben holowe and voyde and smothe, and of those same bowes ben pipes made and also some maner *symphony*." The Recordar is mentioned in the description of a concert in an ancient metrical romance.

" When silence beine of wind and minstrellie,
 And burd beine servit by and by,
 The *luitis* beine sayit and the stringis,
 The squyeris dansing alway in the springis ;
 The *harpis* beine sayit at the full,
 To make hartis mirrie that war dull ;
 The *Guthtrone* with triumph did record ;
 The cleare *ymball* with the *mirrie cord* ;

The

* Gower's *Confessio Amantis*, f. 190-1.

The *Dulcat* playit also with *portatiue*,
 Sad hevie myndis to make exultatiue.
 The dulse *base fiddell* with the *recordour*,
 Assayit war, and set at ane missoure;
 Out of Irland ther was ane *clersche*. "——¹

The *clersche* is probably the Irish *clarseach*, or harp; but it may be observed, that Burel, describing the pomp and pageantry with which Queen Anne was received at her public entry into Edinburgh, May 19. 1590, mentions a musical instrument, which he denominates the *clarche pipe*.

" *Organs* and *Regals* thair did carpe,
 With thair gay goldin glittring strings;
 Thair wes the *Hautbois* and the *Harpe*,
 Playing most sweit and pleasant springs;
 And sum on *Lutis* did play and sing,
 Of instruments the onely king.

Viols and *Virginals* were heir,
 With *Girthorns* maist iucundious;
Trumpets and *Timbrels* maid gret beir,
 With instruments melodious.
 The *Seistar* and the *Sumphion*,
 With *Clarche Pipe* and *Clarion*.²

The *Seistar*, is a species of sistrum, or timbrel. The *Sumphion*, is the symphony thus described by Trevisa, from Bartholomæus: "The symphonie is an instrument of musyke, and is made of ane holowe tree closyd in lether in eyther syde, and menstralles betyth it wyth styckes, and by accord of hyghe and lowe, therof comyth full swete notes." According to Hall,
 x the

¹ Clariodus and Meliades. ms.

² Watson's Collection of Scottish Poems, vol. ii. p. 6.

the Recorder was one of the favourite instruments of Henry VIII. The *fiddill*, a musical instrument of great antiquity, has, in the Scottish Lowlands, nearly supplanted the Bagpipe. From the number of *ms. cantus* of the two last centuries, dispersed through the Lowlands, it seems to have been long a very favourite instrument. But the origin of the Fiddle ascends to a very high antiquity. It is frequently mentioned in the ancient Metrical Romances and Legends; and, in some of these, the highest degree of female beauty is expressed by the simile, sweet as the cream of milk, or the music of a fiddle. The two following poetical fragments, in praise of women, at the same time that they exemplify this position, present a curious picture of the peculiar style of gallantry to the fair sex, adapted to the age of Chivalry. The intermixture of religion, which blended itself with their most criminal actions; the subjects from which their poetical figures were derived; the similarity of the composition to the amorous verses of the Troubadours, render them worthy of preservation, independent of the light they reflect on the history of our language. The first Fragment appears from Warton's Additions to vol. ii. p. 103, of his History of Poetry, to be preserved in the Digby *ms.*, where it is thus announced: "Ci comence le cuntent par entre le Mavis et Rossignole." "Somer is cumen with loue to tonne." Perhaps the second may be that entitled, "Ci comence la manere que le amour est pur assaier." "Loue is soft, loue is swete, loue is good sware."

FRAG-

FRAGMENT I.

THE THROSTEL COK AND NIGHTINGALE.

* * * *

“ With blosme and with briddes roun ;

The notes of the hasel springeth ;
 The dewes derken in the dale,
 The notes of the niztingale ;
 This foules miri singeth,

Ich herd a striif bitvithen to,
 That on of wele, that other of wo,
 Bitven hem to yfere ;
 That on herieth wimen y^t ben hende,
 That other he wald fawe schende ;
 This striif ze mow yhere.

The niztingale hath ynome,
 To speke for wimen atte frome,
 Of schame he wald hem were ;
 The thrustel Cok he speketh ay,
 He seyt bi niztes, and bi day,
 That thai ben fendes fere.

For thai bi traicn eni man,
 That mest bileueth hem on,
 Thei thai be milde of chere ;
 Thei ben fals, and fikel to fond,
 And wercheth wo in euerilond,
 It were better yat hye nere.

The Nixt. Schame it is to blame leuedi,
 For thai ben hende of curtaisi,
 Y rede that thou lete :
 Was neuer breche non so strong,
 No with rizt no with wrong,
 That wimen no mizt bete.

Y sauzten hem that ben wrothe,
 It maketh leue that is lothe,
 With game men schuld hem grete;
 This world wer nouzt zif wimē nere,
 Y maked thai ben to mannes fere,
 Nis nothing half so swete.

The Thros. I may wimen heri nouzt,
 For thai ben fuls, and fikel of thouzt,
 So me is don to understand;
 Y take witnes of mani and fele,
 That riche were of worldes wele,
 And fre to senden hem sond.

Thei thai ben fair and brizt in hewe,
 Thai ben fals, fikel, untrewē,
 & worcheth wo in ich lond;
 King Alisaunder meneth hī of hem,
 In the world nis non so crafti men,
 No non so riche of lond.

The Nixt. Thristel Cok, thou art wode,
 Or thou canst to litel gode,
 Wimen for to schende;
 It is the best drurie,
 And mest thai cun of curteisie,
 Nis nothing al so hende.

Her loue is swetter y wis,
 Than the braunche of licoris,
 Lofsum thai ben and hende;
 Wele swetter is her breth,
 Than ani milke other meth,
 And louelich in armes to wende.

The Thros. Niztingale, thou hast wrong,
 As ich finde in mi song,
 For ich hold with the firt;
 Y take witnesse of Wawain,
 That crist zaf mizt & main,
 And trewest was of knizt.

So wide so he hadde riden and gon,
 Fals fond he neuer non
 Bi day no bi nize :
 Foule for thi fals mouthe,
 Thine sawes schal be wide couthe,
 Alize where thou lize.

The Nize. Ic haue leue to alize here
 In orchard & in erbere

* * * *

FRAGMENT II.

LAI IN PRAISE OF WOMEN.

* * * *

“ Bot fals men make her fingres feld,
 And doth hem wepe wel sore to rewe,
 Her res ;
 Thurch wroches that er untrewē,
 Wimen bene holden les.

Chosen thai be to manes fere,
 Onize in armes for to wende ;
 Zif ani man may it here,
 Of a schrewe y^t wil wimen schende,
 I spake for hem and make hem skere,
 And say that thai er gode and hende ;
 When thou art ded and leid on bere,
 Into blis thi soule schal wende,
 And bide :
 He was born of wimen kinde,
 For ous bare bloody side.

Der worther drouri wot y non,
 Than woman is and wise of rede ;
 Gold no siluer no riche ston,
 Is non so douhti in dede ;
 Thai make Willam, Roberd, and Jon,
 In ioie & blis he luf to lede ;

That

That elles schuld spille flesche and bon,
 And ly and dwine hem selue to dede,
 Thurch pine ;
 Birddes blisted mot ze be,
 For loue of yirgine.

Eizen gray, and browes brent,
 That bere this birddes brizt on ble ;
 In eueri lond ther thai be lent,
 Is ful of mirthe and iolifte ;
 It is a sond that god hath sent,
 In erthe to gladi man with gle ;
 Were wimen out of lond ywent,
 Al our bliss were brouzt on kne,
 Wel lawe ;

Hou schuld men ani corn repe,
 Ther no sede is souwe.

Feir and swete is wimānes viis,
 The man that wil hem wele behold ;
 White and rede so rose on riis,
 Louely lithe her here yfold ;
 With eize for heued and nose tretus,
 Al bemes thai han in wold ;
 For loue of on that berth the priis,
 Y prais hem bothe zong and old,
 Bidene ;
 Whoso locketh hem in lore,
 He wretthes heuen-quene.

Gentelri is plaine as y zou telle,
 In wiman it springeth in ich a lizth ;
 Thai er meke, and nothing felle,
 Hende in halle, as hauke ī frizth ;
 He shall be cursed with boke and belle,
 That ani vilaine mengeth hē with,
 To rest hem in the pine of helle,
 Ther neuer more schal be no grith,
 No bote ;
 Y wold rede no cursed wroche,
 Ozain our leuedi to mote.

Harpe, no fitbel, no sautri,
 Noither with eld, no with zong,
 Is non so swete to sitten by,
 As wiman ther thai speke with tong,
 Her speche resteth a man wel ney,
 Bitvene his liuer and his long;
 That doth his hert rise on "hie,"
 So clot that lith in clay y clong,

So sore,

Who that lucketh wiman in lore,
 Y rede he do no more.

In al this world was neu^r no clerk
 Seththen Adam was formed and Eue;
 No man that wered breches no serk,
 That wimanes vertu couthe screue.
 Than were it to me ful derk,
 A thing that schuldest min hert greue,
 For to ginne swiche a werk,
 That neuer man no mizt in cheue

To thende.

Y take wittnes at our leuedi,
 That wimen er gode & hende.

King and emperour and knizt,
 Alle thai were of wiman bore;
 And God was in a woman lizt,
 And elles were alle this world forlore;
 For it is a thing that bereth rizt,
 Atuix the crop and the more;
 Amid the tre the front was pizt,
 That Ihu was done on rode fore,

To winne

Our soules out of helle,
 That were bounden in sinne.

Luf is alle in woman laft,
 And chosen thai be for triffer in tour;
 Thennes tharf hem neuer be raft;
 Thai may ther liue with gret honour;

In

In a chamber of leuely craft;
 No tharf hem dout of no schour;
 Ozain al thing wiman schaft,
 Of alle londes thai bere the flour,
 & priis;

As ouer alle other floures,
 Rose yrailed on riis.

Mari that bar god al mizt,
 Help nou, Ich haue nede
 For wimanes honour to fize,
 Hou thai er hende in ich a dede;
 Of hem it springeth day and nize,
 Swete morseles this lond to fede;
 Front that is so michel omizt,
 Men yarmed stef on stede,
 And strong;
 God ziue hem ioie and blis,
 And liif to last long.

Note of the niztingale,
 Y sett at nouzt in time of may;
 No other foules gret & smale,
 That sit and singen her lay;
 Ozaines a foule that sit in sale,
 With outen cage cū clad in say;
 Hir note abateth mannes bale,
 Ther nis no wizt that can say nay
 With mouthe;
 We auzt for our leuedi loue,
 Honour wiman zif we couthe.

Of al vertus wiman is rote,
 Say no man nay for it is so;
 Of al bale thai be bete,
 To help a man of vncouthe wo,
 Thai beren salues that ben swote,
 To hele me and other mo;
 To make a man to lepe with fot,
 That ere was sike and mizt nouzt go,
 No stonde;

Wiman is comfort to man,
To bring him out of bond.

Perlis priis and paruink,
Is woman viis in eni plas;
No may no clerk write with ink,
The swetnesse that thai han in face.
No in his hert him bi think,
Alle his wittes thei he chace;
Wimen ther thai sit on benk,
Hou mizti thai ere & ful of grace,

Fulfilte ;

For god for ous in a wiman,
His bigging hath y bilt.

Quen of heuen ich am thi man,
In erthe to speke for thine ost ;
Helpe me leuedi for y no can,
For to abate the wreche bost ;
Hem that schende gode wiman,
That ioie of hem in erthe is most ;
Al our blis of wimen gan,
Swete leuedy thou it wost,

Y wis,

For thou bar that ich bern,
That brouzt ous alle to blis.

Rose no no lili flour,
No woderof that springeth on heth,
Is non so swete in his odour,
Forsothe so is wimannes breth ;
Piment, clare, no no licour,
Milke, perre, no no meth ;
And who so loueth hem with honour,
No dye he neuer schamely deth,

Thurch gilt :

God lat neuer her soules,
For non sinnes be spilt.

y

Spice

Spice with schip in time of pes,
 That com sailand out of the southe;
 Rapeli raikand on ares,
 Ouer the se that ebbeth and flouth;
 Is non so swete in his reles,
 So is a cosse of wommanes mouthe,
 For priis of spices ichir ches,
 Most of vertu and nam couthe;

For why,

It is euerliche newe,
 Both lat and early.

Trewe as treacle er thai to fond,
 Clere of colour so is the winne;
 Thai ben birddes of godes sond,
 Loueliche to leggen under line;
 Mani and fele ther ben in lond,
 For sothe y say that on is min,
 Where so that y wake or stonde,
 Y wis ichaue a mele fin,

In hord;

Lufsum fair and hende,
 Trewe and trusti in word.

Bontable is womannes thouzt,
 It stiketh ther thai han it sett;
 Thei another hir hath bi souzt,
 Sche wil held that sche hath hett;
 I say forsothe hem helpeth nouzt,
 No schal hem neuer be the bett;
 Bot fals werkes that men han wrouzt,
 Maken oft her leres wet;

Wel wete,

Ther a woman loue is sett
 Loth hir is to lete.

Thei a schrewe on woman lyze,
 Hir godenis is neuer the las;
 Zete he may happen ar he dye,
 Thurch tvelue monthes for to pas;

Heize on galwes his mete to fi,
 And under him grese bothe ox and asse;
 And as a dogge in feld to ly,
 Wolues and houndes to don his masse,
 Bi nize;

For we auzt for our leuedi loue,
 Hold wiman to rizt.

Babulon is a lond of lede,
 That mani man hath ben inne;
 Nouzt al the minstrels that ben kidde,
 Out of that lond into linne;
 With harpe, no fithel, sautri, ther midde,
 Orgens that er ioued with ginne,
 No mizt nouzt telle half the gode hede,
 That a gode woman is with inne,
 To thende;

Who that seit wiman schame,
 Y wis he is vnkende.

* * * *

These verses are transcribed from the Auchinleck ms., a collection of metrical legends and romances, in the Library of the Faculty of Advocates, where it is catalogued W. 4. 1. The beginning of the first Fragment is very similar to that of the Song on Spring, Ritson's Ancient Songs, p. 31.; but the resemblance soon ceases. In the eighth verse, there seems to be an allusion to the Romance of Alexander, as his opinion of women is cited. The same sentiment is expressed in the old French version of SECRETA SECRETORUM ARISTOTELIS. "Alexandre n'ayes la fiance en oeuvres ne en faiz de femmes, & ne croy une en elles. Mais se necessite est que faise le te conuiene a la foiz, si croy en celle que tu auras esprouee amie loyalle. Car quant femme te traillie & maintient, soiez certain que tu es aussi comme vng veau mis en sa garde. Car ta vie est en sa main; et fuy leurs vennins mortelz.—Car moult grant foison de princes, de rois, de patriarches en ont este hōniz; et ont auanchie leurs jours et leurs morts par leurs malices et enuemiueux beurages."

Secr. Secretor. Aristot. ms.

The fiddle is one of the musical instruments employed at the celebration of Sir Guy of Warwick's marriage, in the metrical Romance of that title.

“ Ther was *trumpes* and *tabour*,
Fithel, *crowde*, & *harpour*,
 Her craftes for to kithe ;
Organisters and gode stinours,
 Minstrels of mouthe, and mani dysours
 To glade the bernies blithe.
 Ther nis no tong may telle in tale,
 The ioie that was at that bridale,
 With menske and mirthe ;
 For ther was al maner of gle
 That hert mizt think other eyze se,
 As ze may list and lithe. ” ¹

This instrument is likewise mentioned in the ancient metrical romance, denominated *The King of Tars*.

“ Atte his bridale was noble fest,
 Riche real and onest,
 Doukes, kinges with croun ;
 For ther was melodi with the mest,
 Of *harp*, of *fithel*, and of *grest*,
 To lordinges of renoun.
 Ther was zeuen to the menstrels,
 Robes riche and mani iuwels,
 Of erl and of baroun.
 The fest lasted fourtenizt,
 With mete and drinke anouz aplizt,
 Plente and grete fousoun. ” ²

This instrument seems to have been extremely popular among the citizens of Edinburgh, at the period in which the Complaynt was written ; for, a few years afterwards,

¹ Romance of Sir Guy of Warwick. MS.

² King of Tars, MS.

afterwards, when Mary returned from France, according to Brantome, they serenaded her with a concert "de meschants *violons*, et petits *rebecs*."

The *Qubissil*, or whistle, is the popular appellation of every species of flute, fife, or flageolet; and shepherd boys display their dexterity in forming them of very different substances, from the perforated elder, to the green willow bough, part of the bark of which is skilfully taken off, and afterwards superinduced, when the ligneous part of the instrument is prepared.

The lute is likewise mentioned in the Complaynt, p. 100.; and seems to have been an instrument well known in Scotland at this period, though it is not assigned to the shepherds. At the marriage of James IV, that Prince is recorded to have played before his bride on the *Clarychordes* and *Luet*.¹ It is mentioned in Holland's Houlate, who, about 1450, enumerates a great variety of musical instruments, many of which are now unknown.

"All thus our lady yai lofe with lyking and lift,
Menstralis and musicianis mo than I mene may,
The *psaltery*, the *citholis*, the soft *atharift*,
The *crowde*, and ye *monycordis*, ye *gythornis* gay,
The *vrote* and ye recordour, ye *ribus*, the *rifft*,
The *trump* and ye *taburn*, ye *tympane* but tray,
The *lilt pype* and ye *lute*, the *cithill* and *fift*,
The *Dulsate* and ye *Dulsacordis*, ye *schalm* of assay,
The amyable *organis* usit full oft,
Clarions loud knellis,
Portatibis and bellis,
Symbacelanis in ye cellis
Yat soundis so "soft."²

The

¹ Leland's Collect. App. III. p. 284. 1770.

² Holland's Houlate, ap. Bannatyne ms. f. 308.

The Lute is likewise mentioned by Douglas in the *Palice of Honour*.

“ In modulation hard I play and sing,
 Taburdoun, pricksang, discant, countering,
 Cant organe, figuratioun, and gemmell;
 On *croud, lute, harpe*, with monie gudlie spring;
Schalmes, clariounis, portativis, hard I ring,
Monycord, organe, tympane and cymbell;
Sytholl, psalterie, and voices sweet as bell,
 Soft releschingis in dulce deliuering,
 Fractionis diuide, at rest, or clois, compell.”¹

Many of the instruments enumerated in the two last quotations, seem never to have been popular in Scotland; they were probably confined to amateurs of the higher classes, and the Clergy, for the instruction of whom in the science of music, an institution was formed at Stirling by James I.

The philosophical dissertation of the shepherd, commences with an encomium on the pastoral life, which he asserts “ was of an excellent reputatione in thai days quhen the goldin varld rang.” Remote from the infection of the atmosphere, and the corruption of cities, the shepherds inhale the temperate air of the fragrant fields. Free from the perturbation of malevolent passion, the serenity of their mind is adapted to profound speculation; and accordingly, they are represented as the original discoverers of the Circles and Revolutions of the spheres, of all the secrets of “astronomye, phisic, and natural philosophie.” This is no representation of real life; it is the fairy dream of the golden age. The shepherds of the *Complaynt* may almost rival the Bramins of Palladius, who are represented as reposing serenely

¹ *Palice of Honour*, Part I. St. 42.

renely on leaves, and meditating in a shady forest, imbibing the water of temperance from a pure fountain, the breast of nature; and feeding on the curd of pressed milk, which increases the purity of the mind.¹ The system of philosophy detailed by the shepherd, is the Aristotelian, which is likewise adopted by Gower² and Lindsay. In Lindsay's Monarchy, philosophical observations are only incidentally mentioned: In Gower, a rapid view of natural philosophy is introduced, with great propriety, as delivered by Aristotle to his pupil Alexander. The origin of the sciences of Astronomy, Cosmography, Geography, and Topography, is deduced from the Oriental legend of the pillars of Seth, preserved by Josephus. This fiction, which seems to have been derived from the Egyptians, and probably had no other signification, than that the hieroglyphical columns of that nation are inscribed with celestial observations, was equally adopted by the Jewish, Arabian, and Christian authors of the middle ages. Murtadi, descended from the Arabs of Egypt, and acquainted with the native traditions of the country, ascribes the origin of the pyramids to the desire of the ancient Egyptians to preserve their occult sciences during the Deluge, by inscribing them on the interior walls of these prodigious structures.³ Lydgate, like other authors of the middle ages, has adopted the fiction of the pillars formed "to lasten aye for water or for leuen."

"And for that Adam did prophecy,
Twice the world destroyed should be;

With

¹ ΠΑΛΛΑΔΙΟΥ *περι των Βραγμάνων*. p. 23, &c.

² Gower's *Confessio Amantis*, l. 7.

³ Murtadi's *Egyptian History*, translated by Davies of Kidwelly, 1678, p. 31.

With water ones, and stande in jeopardy ;
 Next with fire which no man might flee :
 But Seth's children, which all this did see,
 Made two pyllers where men might graue,
 From fire and water the charets for to saue.

That one was made of tyles harde ybake,
 Fro touche of fire to saue the scripture ;
 Of harde marble they did another make,
 Against water strongly to endure,
 To saue of letters the prynt and the figure ;
 For their cunnyng afore gan so prouide,
 Agayne fire and water perpetually to abyde. " 1

Higden, who relates that the books of Seth were inclosed within two pillars, adds, " Men sayth that the pyler of stone escaped the floode, and yet it is in Syria. " 2

An enumeration of the obsolete topics of the Aristotelian philosophy discussed in the *Complaynt*, is unnecessary ; they are the same which occur in every compend of that philosophical system : more concisely expressed, however, and better arranged, than in the metrical philosophy of Gower. Like Gower, the author of the *Complaynt*, in various places, inculcates the truth of judicial astrology, and the influence of the constellations on human affairs. " Doubtles," says he, " man, beast, and all other thing that ever was procreated on the earth, are subject to their operation, and receive alteration from their influence. " He does not, however, assert their influence to be irresistible, but exhorts mankind, by virtue, to resist their malignant conjunctions.

1 Lydgate's *Bochas*. f. 51. 1561.

2 Ranulf's *Polychronicon*, f. 59. 1495.

conjunctions. In the middle ages, the study of Astrology was constantly united with astronomical pursuits; and this is probably the true reason why so abstruse a study as that of Astronomy was prosecuted with so much avidity, when other scientific pursuits were neglected. Gower, with great accuracy, defines the objects of these kindred sciences,

“Astronomie is the science
Of wisdom and of high conninge,
Which maketh a man knowleching
Of sterres in the firmament,
Figure, circle, and mouement,
Of eche of hem in sondrie place;
And what betwene hem is of space,
Howe so they moue or stonde fast;
All this it telleth to the last.
Assembled with astronomie,
Is eke that ilke astrologie,
The whiche in iudgement accounteth,
The effecte what euery sterre amounteth,
And howe they rausen many a wonder
To the climates that stond hem under.”¹

Sometimes, however, Astrology has a more extensive and abstruse signification. By a species of mystical philosophy, current among Jews, Christians, and Mahometans, in the dark ages, the body of man is supposed to be formed of certain elementary principles corresponding to the primary elements of nature, and regulated by similar laws. To these material principles, the powers of his mind again correspond. The Celestial and Terrestrial systems of nature, the structure of the human body, and the faculties of the soul, are

z therefore,

¹ Gower's *Confessio Amantis*, f. 144.

therefore, according to this philosophy, mutually emblematical of each other. According to this system, “ the subject of Astrology is twofold, the *Macrocosme*, and *Microcosme*; or the greater and lesser worlds: The greater world, is this same fabric, great house, or huge tabernacle, in which we all dwell and live; which consists of the four elements, fire, air, water, earth; and heaven: and is twofold; visible as to its body, and invisible as to its soul and spirit. The lesser world is man, the son and offspring of the greater world, as being one extract composed of the whole great world; who likewise is twofold; outward and visible as to his body; inward and invisible as to his soul and spirit.” The object of Astrology is to unfold “ these abstruse, inward, and invisible powers that lye hid under the outward, corporeal, and visible things of nature: as, What the first matter may be, of which the world was made? What are the elements, and the things made out of them, that have their being, likewise, in them? What is their creation, essence, nature, property, and operation or effects, inward and outward? What the various powers and virtues are in the stars of heaven? What, and how they operate? What secret virtues lye hid in the fowls, in the fishes, in metals, minerals and gemmes? What in every species of herbs, plants, and vegetables? What in the animals, beasts, and reptiles, through the whole fabric of the world? And, lastly, What that mass of dust or slime may be, of which the body of Adam was made? From whence received he his soul, and what it is; and whence had he his spirit, and what likewise it was? ” The popular belief in Astrology, or *planet-casting*,

^x Astrology Theologized, ms. *pene me.*

*east*ing, is hardly extinct in the south of Scotland; and many of the popular stories still hinge upon it. To this study, the Moss troopers of the marches were peculiarly addicted; and many of the charms, or amulets, by which they endeavoured to counteract the malignant influence of their stars, existed at a very late period.

The popular arguments by which the author of the *Complaynt* endeavours to demonstrate the spherical form of the earth, and the existence of Antipodes, are curious and characteristic of the age. In Trevisa's translation of Higden's *Polychronicon*, the existence of Antipodes is strenuously denied, in conformity to the orthodox taste of the time. "Touchynge Antypodes that men speketh of, and syngeth that they be men in the other syde of the erthe, and theyr fete towarde oures, and theyr hede yondewarde, and treden hyderward; that may be trowed by no reason; there is no storye that maketh us haue knowlege, but onely by gessyng of mankynde, such a tale is founde. Thoughe the erthe be rounde all about, and som dele hangynge within the holownesse of heuen, nethesle the erthe is not bare in that syde, for it is beclipped & closed within the water; and thoughe it were bare & not so closed, yet foloweth not that men sholde dwelle there." ^a The popular opinion, which, in every nation, originally represents the earth as a great plane, seems frequently to have confounded the Antipodes with the elves or under ground people, who, according to the superstitions of the Northern nations, inhabited the interior recesses of mountains. In conformi-

z ij ty

^a Ranulf's *Polychronicon*, f. 59. 1495.

ty with this idea, Gervase of Tilbury, discussing the subject of the Antipodes, in his *Otia Imperialia*, relates the story of a swineherd in England, who descended through a cavern named Bech, till he reached a populous region, illuminated with the sun, the inhabitants of which were engaged in the labours of harvest, though the surface of the earth was covered with snow.¹ The incredulity of a credulous age concerning the Antipodes, gave origin to an ingenious satirical apologue of an ancient German author, beautifully translated in Herder's *Scattered Leaves*. The Antipodes are represented as adorned with every virtue; and this circumstance is the cause of the incredulity of a vicious age.

After the pastoral scene, a botanical one is presented. The attention of the author, as he traverses "an onmauen" meadow, is suddenly attracted by the variety of flowers, grasses, and medicinal herbs; and he pauses to notice their pharmaceutical properties. The medical virtues of plants were supposed to be closely connected with the influence of the celestial constellations; and consequently the study of Pharmacy, in the middle ages, was only an appendage of judicial Astrology. Certain stars were supposed to preside over certain minerals and plants, which corresponded, in virtue, to the qualities of the star. To use the expressions of Gower,

" And sondrily to euerichone,
A gras belongeth, and a stone;
Wherof men worchen many a wonder,
To set thyng both up and under."²

Thus,

¹ *Otia Imperialia*, ap. Scriptor. rer. Brunsvic. vol. I. p. 979.

² Gower's *Confessio Amantis*, f. 148.

Thus, the herb FENELL, the finkil of the Complaynt, corresponds to the CRYSTAL, and is assigned to the star Clota or Pliades by Gower; the "CELIDONE fresshe and grene," corresponds to the stone Gorgonza, and is under the domination of the star Ariall. In the Complaynt, the leaves of the olive, poplar, and osier, are discoloured by the operation of the stars; and the Helytropium or sun-flower, which at that period seems to have been denominated, among the peasants, by the French appellation *Soucy*, opens and shuts its leaves by the influence of the sun. Most of the medical properties of the simples mentioned in the Complaynt, are attributed to them, in the common pharmacopœias of that period, or rather books of medical receipts. The pharmaceutical knowledge of the middle ages was chiefly derived from the Arabian and Jewish Physicians, of whose opinions, especially concerning the medical virtues of simples, the *Liber Serapionis*, a compilation from Arabic writers, exhibits a sort of compend. A similar work to this, is that of Constantinus Monachus Cassinensis, *de Medicina*, preserved, like the former treatise, in ms., in the Library of the Faculty of Advocates. It is not, however, to be supposed, that the barbarous versēs of Macer de *Virtutibus Herbarum*, or the *Hortulus* of Strabus, a monk of Fulda, were neglected; which enumerate almost all the plants mentioned in the Complaynt, and frequently ascribe to them the same virtues, among a multitude of others, which are often contradictory to each other. Macer mentions a curious property of the herb fennel,

"Tradunt authores, ejus juvenescere gustu
Serpentes, et ob hoc senibus prodesse putatur." *

Before

* Macer de Fœniculo, Basileæ. 1527.

Before Cowley wrote his verses "De Plantis," a work of considerable elegance and poetical merit, had been composed, on the same subject, by Mark Alexander Boyd, which deserves to be inserted in any future edition of the *Deliciæ Poetarum Scotorum*. This author has combined the mythological history of plants with their description; but seldom alludes to their medical qualities. The titles of his poems are, 1. Rosa; 2. Viola; 3. Liliū; 4. Hyacinthus; 5. Papaver; 6. Petilius; 7. Nardus; 8. Thymbra; 9. Linum; 10. Calendula; 11. Iris; 12. Crocus.¹ On the subject of Calendula, there is an allegorical poem, which occasionally exhibits strength of description, and contains some poetical passages, though the versification is generally harsh and unmusical. It thus commences:

" My Herball booke, in Folio, I vnfold,
 I pipe of plants, I sing of sommer flowers;
 But chiefly on the mayden Marygold,
 And of the Daisie, both braue Belamours;
 Trophies for kings, imprese for emperours,
 Garlands to beare upon the braue ensignes
 Of knights, of peeres, of princely Palladines.
 Then, Flora, come, thou flourishing fair queen,
 Oh child of Maia, thou must be my muse,
 To gird my temples with thy gawdy grene,
 And with my fuming flowers my front infuse,
 With roses, paunsyes, pinkes, as poets use,
 With laurer bay, and Baucis neuer old,
 For to attend my virgin Marygold." ²

In the third division of the Complaynt, which may be denominated the "Dream of the Author," he returns

¹ Mark Alexander Boyd's Mss. A. 7. 12.

² T. Cutwode's *Caltha Poetarum*.

turns from the descriptive sketches of the Monologue, to the proper subject of the work, the pathetic delineation of the miseries of his country, and the method in which these might be alleviated. The Dream commences with the allegorical representation of Dame Scotia and her three sons, Nobility, Clergy, and Commons. Though these characters are delineated in the best manner of the author, some traces of that inconsistency which generally accompanies the personification of a collective body, occasionally attaches to them. There are certain habits, which are characteristic of a body of men in their collective capacity, which are not competent for an individual to assume. The vestiges of individual existence, therefore, and the trivial occupations which are not characteristic of a particular class, sometimes intermingle with the grand general qualities by which the allegorical personage is distinguished. Scotia is represented as a lady of noble extraction, in deep affliction; her golden hair disordered and dishevelled; her golden crown tottering on her head. The red lion, blazoned on a field of gold bordered with the *fleur de lice*, appears wounded on her shield; and her mantle is so rent and torn, that the various devices by which it is adorned are almost erased. The mantle is blazoned with figures of different kinds. On the upper border, are embroidered weapons, and accoutrements of war, characteristic of Nobility; on the middle, characters, books and figures, emblematic of the occupations of the Clergy; while, on the lower border, are represented various figures emblematic of husbandry, traffic, and mechanical arts, in allusion to the various occupations of the Commons. At the period when Heraldry flourished, an emblematic mantle of this kind, attributed

attributed to an allegorical personage, would neither appear quaint nor affected : on the contrary, such characters were frequently represented in the Masques and Pageants of the time. The ignorance of the allegorical personage who represents the Clergy, is admirably pourtrayed by a single characteristic trait. He is described as clothed in a long gown, sitting in a chair, with an aspect of great gravity, holding in his hand a book, " the glaspis of which are fast lokkyt with rouste. " Scotia vehemently expostulates with her three sons, whose mutual divisions and discords had produced their mutual disasters ; inveighs, in a severe and acrimonious tone, against the cruelty and perfidy of the English ; corroborates her assertions, by examples drawn from history ; stigmatizes domestic treachery ; and exhorts to unanimity in repelling the hostilities of their " ald enemeis, " which she declares will be " ane mair auful scourge, nor that the realme of France and the Empire hed tane querrel contrar Ingland. " To this severe objurgation, the third son replies, by accusing his two elder brethren of pride, oppression, and cruelty, and objects their vices, in vindication of his own conduct. Dame Scotia refuses to admit this vindication, and addresses her three sons successively, in a series of severe admonitions, in which she censures their particular vices ; exposes their peculiar crimes ; reiterates warmly her exhortations to unanimity ; and endeavours to inflame them against the common enemy, by a recapitulation of the injuries they had sustained. Such is the outline of that part of the work, which may be properly denominated the Complaynt of Scotland. It exhibits many curious indications of the state of factions, and of the mutual acrimony

mony of the two nations ; it presents many characteristic traits of domestic manners, and contains some allusions to historical facts. But these historical allusions seldom relate to either Scotland or England ; they almost constantly refer to Greece and Rome. Though the author appears occasionally to have had recourse to the compendious Chronicles or Systems of events, which were so common at this period, the references to the Latin classics, at least, are stated with correctness and precision. Before this period, Douglas had executed his translation of Virgil, and Ballantyne his version of the five books of Livy. From this inedited version, I transcribe the two following citations, which may be compared with the parallel passages of the Complaynt, (p. 145. & 205.) where the same facts are narrated. The first, is the history of Sextus Tarquinius ; the second, the condemnation of the sons of the elder Brutus, by their father.

“ Quhen he saw his power sufficient to every purpos and aventure yat my fall, he send ane of his familiaris to inquire at his fader in rome quhat he desirit him to do, for ye goddis has shewn to him sic favoure, yat he may do allane all thingis yat he list in ye ciete of gabyus. King tarquyne gaif na answeire be his wordis to yis messinger ; ffor he traistit him (as I believe) nocht faithfull, and for yat causs, wald no^t oppin his mynde to him. No^tyeles he enterit with yis messinger in ane quiet garding, apperandlie as he had bene richt pensive and musing in his mynde of sum hie materis, ay gangand up and down ye said garding but ony wourdis, and in ye mene tyme, he straik of ye hedis of the chesbollis, ay quhare yai war hiest, with his club. The messinger in ye abiding & desiring his
2 a deliuerance,

deliuerance, was sa faschit and wery, yat he returnit to gabios but ony ansuere, and schew to tarq̃nius sextus all ye behauingis and contenance (as he saw) of his fader, and how his fader list nocht douze to speik with him, uncertaine quhey^r ye samyn was throw ire or haterent yat he bure aganis his son, or gif it was throw his insolent pride. Sextus tarq̃nius knawing weill be his hed cōiecturaciounis quhat his fader desirit him to do, began to accuse sindrie of ye maist nobil of gabios for certaine crimes be yame comittit aganis yare ciete, and in ye mene tyme slew ane part of yame as convickit afore ye pepill, and utheris slew be occasioun made aganis yame be invie and partialite of partie. Mony utheris war slaine opinlie be vane occasioun. Utheris quhar na crymes nor occasioun nor falt mycht be gottin war slane quietlie out of ye ciete, and utheris war banist aganis yare wil; and schortlie all ye guds of yame quhilks war owther slane or absent, was dividit amang ye comoun pepill, throw quhilk ye said pepill war sa tane with ye sweitnes of ye estaitis and guds falling to yame be ychand slauchter of yare nobillis, yat yai war blindit, and mȳ^r no^t knaw ye haisty damage cumyn to yare comoun wele, quhil at last yare ciete was sa destitut and nakit of wisdom, gud counsel and support, yat it was made ane facil pray. —

Quhen ye gudis of terquynis war confiscate and delt amang ye pepill, as said is. The zoung nobillis for yare tressoun committit war adiugit to ye deith, and war ye mare opinlie punyst yat brutus was decernit be ye faderis to punys ye tressoun of his aune sonnys. And yocht Brutus, be faderlie piete, suld haue bene removit fra ye sicht of ony punycioun made on his sonnys, zit fortoun gaif to him sa excellent fortitude,
yat

yat he was ye principall punissair of thare offens. The nobill children stude bundin at ane staik, amang quham was titus and tyberius ye sonnys of brutus. The pepill beheld lital ye remanent conspiratouris, bot turnit yare ene alanerlie to behald thir sonnys of Brutus, and had na les miseracioun of yare punycioun, yan of ye tressoun be yame committit be quhilk yai justelie deseruit yare deith. The pepill had grete woundir quhat suld haue movit yir sonnys of Brutus to haue randerit sa tressonably yare natiue cuntre recentlie recoverit. Thare fader Brutus, ye deliuerare of ye ciete, the faderis yameself and euery vthir thingis pertenyng to the Romane goddis and pepill, in to ye handis of lucius Tarquyne, sum tyme king, bot yan exild and innemye to yare public weil; considering ye dignite consulare began be ye hous of Junius. Als sone as ye faderis war ordourit in yare setis, thir burreouris come to punys yir conspiratouris, and quhen ye said bureouris had scurgit yame with wandis, yai straik of yare hedis with ane ax. The fader Brutus na thing schrynkit with ye cruell punycioun maid on his sonnys, bot with faderlie piete beheld ye punycioun maid on yame, and ye remanent conspiratouris on ye samyn maner as yai justlie deseruit, yat he mycht be yarethrow, ane notabil exempill baith of piete and justice for punycioun of all offence committit. The conspiratouris being punyst in yis maner, Brutus commandit ane rewarde to be gevin of ye comoun gude to yis servandis that revelit ye tressoun, and no^t alanerlie made him fre man, but als maid him citezane of Rome. *

2 a ij

The

* Ballantyne, who was a poet of considerable merit, has prefixed to this version a poetical prologue, as well as to his translation of Boethius.

The allusions in the Complaynt to the Scottish history, are not numerous, and refer either to the exterminating

Boethius. It presents that able monarch James V. in the amiable light of a patron of our native literature.

“ Here begynnys the Proloug, apoun ye traductionn of Titus Livius, be maister Johnne Ballantyne, Archdēn of Murray.

Armipotent lady Bellona serene,
 Goddes of wisdome and jeoperdyis of were,
 Sister of Mars and ledare of his rene,
 And of his batallis awfull messingeir,
 Thy werelyke trumpett thounder in myne ere,
 The horribill battellis and ye bludy harmes,
 To write of Romanis, ye nobil men of armes.

And bricht Appollo with ye cours eterne,
 That makis ye frutes spring on euery ground,
 And with ye mychty influence dois governe
 The twynkland sternes about ye mappamound,
 Thy fyry visage on my vers diffound,
 And quykin ye spretis of my dull ingyne,
 With rutiland bemes of ye low dyvine.

And ze my souerane be lyne continewall,
 Ay cum of kingis zour progenitouris,
 And writis in ornate stile poeticall,
 Quick flowand vers of rethorik cullouris
 Sa freschlie springand in zoure lusty flouris,
 To ye grete comforte of all trew Scottismen,
 Be now my muse and ledare of my pen.

That be zoure helpe and fauoure gracijs,
 I may be able, as ze commandit me,
 To follow ye prince of storie, Liuius,
 Quhais curious ressouns tonit ar so hie,
 And euery sens sa full of maieste,
 That so he passis vther stories all,
 As siluer Diane dois ye sternis small.

And

exterminating wars of Edward I, or to the ravages
of the English in the period immediately preceding
the

And schortlie for to tell I will assay,
How sobirly begouth ye romane blude;
Thare commoun weill augmentand day be day,
And mony zeris under kingis stude;
And syne how yai proude terquyne did exclude,
With tyrannye quhen he aboue yame rang,
And all his lynnage out of yare ciete dang.

And yan how stoutlie Brutus was providit,
And gart ye pepill with mychty aithis swere,
Neuer with kingis eftir to be gidit,
Bot w^t two consullis changit euery zere,
And quhen maist troubill and perrell did appere
How yai create ane prudent dictatoure,
Onlie sex monethis to be gouernoure.

Followis how Romanis to ye Grekis went,
And brocht ten tabillis of yare constitutions;
And becaus ye samyn was nocht sufficient
Of euery douttis to gif desicionis,
With two vthir tablis yai made addiciounis.
Thir tuelf tablis, as ye storie schawis,
War ye first foundment of ye ciuill lawis.

Apperis be sindrie boundis of yis storie,
That na thing in the hicht is permanent;
Nor in ye samyn may haue tranquillite.
Ffor as of rome the empire and regyment
Ffra romane kingis unto consullis went,
Sa fra ye consullis be ane vncouth gise,
It come to ten men on ye samyn wise.

Thir ten men, eftir yare creacioun,
Renowne and favoure of all ye ciete gat;
And doand justice but appellacioun,

Thare

the composition of the work. Of the first species,
is the mention of the Black Parliament of the Barns
of

Thare cours about on euery mater sat,
Quhil at ye last yai war exterminat
Ffor siclike crymis as ye kingis did.
Thus ye empire agane to consullis zeid.

Sa knichtly dedis in bukis historiall
Sall neuer be fundin quhil ye warld induris ;
Seand how fortoun rollis as ane ball
The liffe of man with sindrie aventuris ;
And how ye state of mortall creaturis
Has nevir mare knowlage as myne auctor beris,
Of suddand fall yan quhen it leist apperis.

Quhat realme and cieteis for falt of justice lost,
Quhat vailzeand campiounis & dukis militare,
Ffor falt of wisdom bene tynt with all yare oist,
Myne auctor schewis ; and sum tyme will declare
The damage of divisioun populaire,
Quhilk haistelic, quhare na concorde is socht,
The comoun weill resoluiss in to nocht.

Be many exemplis dois yis storie preif
Of tressoun, falzett, and rebellioun,
The fynale end is no thing bot myschefe :
And as na wrangis nor iniure war done
Amang ye romanis but punycioun,
Richt so ze may in to yare storie rede,
Condung reward for euery nobil dede.

Of awfull batallis, ye crafty gouernance,
The wise array, ye manlie jeopardie,
Ze may find here with mony doutsum chance,
Als quyk as yai war led afore zo^r ee.
Ze may also be mony stories see
Quhat besynes may profitt or avance
Zoure princelie state with ferme continuance.

Consider

of Ayr, p. 144. where " sextene scoir of the maist nobillis of the cuntre " were hanged " tua and tua ouer ane

Consider of romanis in all yare tyme bywent,
Baith wikkitt fortune and prosperiteis;
No^t fell to yame, quhen yai war necligent
In divyne seruice bot trubil and distres;
And be ye contrare ze sall fynd expres,
Quhen yai relligious and devote war found,
All welth and grace with honour did habound.

Ze may als se how goddis did invade
The Romane pepil with derth and pestilence,
Becaus yare sacrifice war nocht deulie made
As aucht to be, with glore and reuerence;
Syne how of goddis ye cruell violence,
Be erdly wit couth neuer be pecifyit,
Quhil be sum meretis yare ire ware satisfyit.

Throw quhilk apperis ane notabil doctryne
To us yat has ye trew relligioun,
To mak us feruent in ye law divyne,
And for offence to drede punycioun;
Sen sic vane faith and superstitioun
Preservit ye pepill quhen it was deuly servit
Ffra enery vengeance yat yare syn deseruit.

To schaw all proffittis I wil no^t pretend,
Quhilk ye first decade of yis werk dois bere;
Ffor yocht I spendit ane monetht to ye end,
Thare suld zit rest ane largeare feild til ere,
Than all my pleuch my^t teill into ane zere;
Ffor in quhat sorte zoure hienes will delite,
Ze may gett stories to zoure appetite,

Richt proffittabill till vndermynde zoure fais,
And for to lere ye arte of chevelrie;
Seand how romanis be zare vertew rais

Abone

ane balk ;" a fact which rests on the authority of
Henry the Minstrel, and the relations of Arnald Blair,
and

Abone all pepill in riches, honeste,
Relligioun, manhede, witt and equite ;
And finallie how yai all cuntreis wan,
Be jeopardies abone ingyne of man.

And war sa strang yat na thing my^t down cast
Thare souerane pouer, nor mak ye samyn declyne,
War nocht yair regeit on yame self at last,
With civil batellis and weris intestyne :
Bot I wil na thing schew of yare rewyne,
Ffor yat war nocht ye way, I understand,
To dant ye province quhilk I take on hand.

For I intend of yis difficill werk
To mak ane end, or I my lauboure stynt :
War not ye passage and stremes ar sa stark,
Quhare I haue salit full of crag and clynt,
That ruddir and takillis of my schip ar tynt,
And yus my schip, without ze mak supporte,
Wil peris lang or it cum to ye port.

Note. In a later hand, the following verses are annexed :

Ffyve buikes ar here by Ballantyne translated,
Restis zet ane hundred threttie fyue behind ;
Quhilkis if ye samyn war alsweill compleated,
Wald be ane volume of ane monstrous bind.
Ilk man perfytes not quhat they once intend,
So fraill and brittle ar our wretched dayes ;
Let sume man then begine q^r he doeth end,
Giue him ye first, tak yame ye secund praise.
No, no ! to Titus Linius giue all,
That peerles prince for feattis historicall.

A. Home, St Leonards.

From these verses, it may be inferred, that only the translation of the
first five books of Livy was completed by Ballantyne.

and which is supposed to have been mentioned in the chapters of XI. book of the *Scotichronicon*, amissing in the Scottish mss. Similar to this, is the account (p. 149.) of the statutes of Edward II. made on the field of Bannockburn. But the most curious piece of historical information which we receive from the *Complaynt*, is, the singular circumstance, that the foundations of the English edifices erected by Edward I. still remained visible in all the boroughs of Scotland when this work was composed. The historical allusions of a later date, evince the imperfect subjugation of Ireland before the reign of Elizabeth ; and demonstrate, that certain Irish chieftains “ in the vyild forestis and hillis, and on the strait montanis, ” (p. 148.), had never owned allegiance to the English sovereign. These independent Irish lords are denominated, in an act of James I. of Scotland, “ the gude auld freindis of Erischerie of Ireland. ” ¹ Indeed, so little was the paramount authority of England over the kingdom of Ireland acknowledged by the Scottish nation, that the assumption of the title of King of Ireland by Henry VIII. highly irritated the Scottish Monarch. The words of Lesley are, “ *Nam regis nostri autoritas, aliquantulum videbatur imminui, quod Anglus totius Hiberniæ, se regem renunciari jussit, cujus aliqua pars Scoti regis ditione, a multis seculis tenebatur.* ” ² But the causes of bitterness and animosity between the rival nations, which had been gradually accumulating during the reign of James V, being artfully fomented by the French Cabinet, burst into a violent explosion in the minority of Mary. The prospect of an union of the

2 b

two

¹ Actis of the Scottish Parliament, 1566, p. l. 11.

² Leslæus, *De Rebus Gestis Scotor.* p. 453.

two crowns, instead of moderating their ancient rancour, seems only, by concentrating its force, to have caused it to blaze forth with redoubled fury; and the series of bloody and destructive inroads of the English arms into Scotland, excited a degree of exasperation, which, in the lapse of more than two centuries, has hardly subsided. The preponderance of the French interest, though it precipitated hostilities, failed to unite the Scottish nation in repelling the common danger; while the fatal discord of parties palsied every effort, and tarnished the ancient glory of their arms. The author of the *Complaynt* vehemently exhorts the neutral Scottish men (p. 283.) who had declined to take "ane plane part with Ingland nor with Scotland," to defend their country to the last extremity. This neutral party consisted of those who supported the contract between the Prince of England and the Princess of Scotland. Against a second party (p. 169.) who betrayed the Scottish counsels to the English court, he inveighs still more bitterly, and denounces them, as traitors, to perpetual infamy. Of the crime of treason, the Scottish Borderers, whose local situation produced frequent intercourse with their English neighbours, are particularly accused; though their intercourse with the English seems to have been more frequently that of foes than of friends, and though their friendship was never more cordial than that of banditti or robbers. The Borderers, divided into a variety of septs, clans, or surnames, connected with each other by their habits of mutual rapacity, and inhabiting an intermediate territory, to which both nations had occasionally asserted their claims; having no common interest with either country, had early organized, for themselves, a system of rapacity, which both

Scotland

Scotland and England found it difficult to repress. They commonly adhered to Scotland; but if, as frequently happened, they were exposed, without assistance, to the attacks of a superior English force, they were seldom averse to receive *assurance* of that nation. In many instances, too, uniting their arms with those of the enemies of Scotland, they carried their ravages into those cultivated districts of the interior, which were sometimes, during peace, the scene of their depredations. In 1547, the Borderers of the West Marches, to the number of 7008 men, took assurance of Lord Wharton, the English Warden, and bound themselves, by oath and pledges, to serve the King's Majesty of England.¹ From various instruments of vindication, however, still extant, there appears to have been some foundation for the assertion, (p. 211.) that the assured men, if vigorously supported, would "preif as gude Scottis men, eftir there qualite, as ony Scottis man of Scotland that vas neuer assured." In a renunciation of assurance by Robert Lord Maxwell, dated Drumfreis, Nov^r 28. 1545, the following strong expressions occur: "Dominus Maxwell—revocat et renunciat quod nullius deinde sint roboris vel effectus—quicquid per dictum Cartum dicti Regis Angliæ intra regnum suum Majestatis compulsus ob metum et periculum sue vite," &c.² On April 28th 1548, was issued a "proclamatioun, commanding the inhabitantis of Lowthian, Mers, Tiviotdaill, Lawderdaill, and Forest of Ettrick, quho war assurit with Ingland, to cum to the Governour upon the Monan-
2 b ij day

¹ Nicholson and Burn's History of Westmoreland and Cumberland, vol. I. Introd. p. 6.

² Haddington's Collections of Charters, ms.

day at evin, to the armie, to tak pairt with the enemeis of Ingland ; assuring thame that they sall haif ane frie remissioun for byganes, excepting such personis as ar presentlie under the proces of treasoun ; with certificatioun that quha faillis sall be repute ane traittour. ”¹ But the further elucidation of this subject is rendered unnecessary, by the publication of the Minstrelsy of the Border, a work in which the peculiar features of Border history and manners are placed in a point of view equally new and interesting. But the ravages of war, and the famine produced by the destruction of the growing corn, and the waste and uncultivated state of the arable grounds, were not the only miseries which, at this unhappy period, harassed the distracted country of Scotland ; the Complaynt (p. 2.) likewise mentions the universal *pestilence* and mortality. For more than a century after the composition of this work, the pestilence, under which appellation every malignant epidemic seems to have been included, continued, at intervals, to ravage the country. But besides the general appellation, particular terms were sometimes applied to it, with the signification of which we are now unacquainted. The following passage occurs in an old annalist : “ Ther wes, twa zeiris before this tyme, ane grate uniuersall seiknes through the maist part of Scotland ; uncertane quhat seiknes it wes, for ye doctors could not tell, for ther wes no remeid for it, and ye comons called it COWDOTHIE. ”² Popular traditions concerning the pestilence are common over all Scotland ; numerous stories relate to its ravages ; and large flat stones are pointed out, under which “ the pest ”

¹ Keith's Catalogue of Scottish Bishops. Appendix, p. 57.

² Marjoriebanks' Annalls, from 1514 to 1594. A. 7. 15.

pest" is supposed to be buried, and which the peasants are careful never to move. The Bannatyne ms., which seems to have been compiled during the ravage of a pestilence, from the following verses at the conclusion,

"Heir endis this buik, writtin in tyme of pest,

Quhen we fra labor was compeld to rest," &c. contains "Ane prayer for the pest," attributed, in a later hand than the poem, to R. Henrysone, which thus commences:

"O eterne God, of power infinyt."

The stanza generally concludes,

"Preserve ws fra this perrelus pestilens."

Among the political artifices employed by the English court, for the subjugation of Scotland, during the minority of Mary, the aid of superstition appears not to have been neglected. Availing themselves of the propensity of the populace to credit mystery, the avidity with which prophetic rumours are circulated, and the exaggerations of ignorance and terror, certain "misteous propheseis of Merlyne," contained in a "poietical beuk, oratourly dytit," were circulated among the common people of both realms. The obvious intention of promulgating these Prophecies, was rather to dispirit the Commons of Scotland, and subjugate their courage, by familiarizing their minds to the idea of being conquered, than, as the author of the Complaynt supposes, to vindicate to foreign princes, the invasions of the English. The book alluded to, p. 127, is probably "A Tretise of Merlyn," or his Prophecies in verse, printed by Wynkyn de Worde in 1529, and afterwards by John Hawkyns in 1533. The character to whom these Prophecies are ascribed,

is

is Merlin the Wild, whose memory, in the South of Scotland, still lives in tradition. His history is thus related by Trevisa, describing the island of Bardsey :

“ Men saye that Merlyn there buried is,

That hyght also Siluestris.

There were Merlyns tweyne,

And prophecied beyne ;

One hete Ambrose and Merlyn,

And was igoten by gobelyn.

In Decia at Carmerthyn,

Under kynge Vortygeryn,

He tolde his prophecye,

Even in Snowdonye,

At the hede of the water of Conewaye ;

In the syde of Mount Eriri,

Dynas Embreys in Walshe,

Ambrose hylle in Englyshe,

Kynge Vortygere sate on

The watersyde and was full wone ;

Then Ambrose Merlyn prophecied.

Another Merlyn of Albyn londe,

That now is named Scotlonde,

And he had names two,

Siluestris and Calidonijs also,

Of that wood Calidoni,

For there he tolde his prophecy,

And hete Siluestris as well ;

For whan he was in batell,

And sawe abowe a grysly kynde,

And fyll anone out of his mynde,

And made no more abood,

But ran anone into the wood.

TREY.

TREV. Siluestris is wood,
 Other wylde of mode,
 Other ellys,
 That at the wood he dwelles,

RAN. Siluestris Merlyn
 Tolde prophecy well and fyn;
 And prophecyed well & sure,
 Under kynge Arthure,
 Openly & not so close,
 As Merlyn Ambrose.
 There ben hylles in Snowdonye
 That ben wonderly hye,
 With heyght as grete awaye
 As a man may go a day,
 And hete eriri in walshe
 Snowy hylles in englysche. " 1

This Merlin, according to the Welsh Triads, was one of the three principal bards of Britain, and flourished about the year 560. He studied under the famous Taliessin, travelled over all Britain and France, and became equally illustrious for his valour in battle, and his skill in poetry. He is said to have been born at Caerwerthevin, near the Forest of Kelyddon, in the South of Scotland, and is generally denominated Myrddin ap Morvryn, or Myrddin Wyllt. After the unsuccessful wars of his lord Gwenddolaw ap Ceidio, he retired into Wales, and was present at the fatal battle of Camlan, where he slew his own nephew. In consequence of this disaster, and the reproaches of his sister, he was seized with madness, and, returning to Scotland, buried himself in his native forests, where, in the lucid intervals of frenzy, he lamented his unhappy

1 Ranulf's Polichronicon, f. 40.

happy situation, in wild pathetic strains, some of which still survive. "I am a wild terrible screamer; affliction wounds me not, raiment covers me not—My reason is gone with the gloomy sprites of the mountain, and I myself am pensive." ¹ His *Afallenau* or *Orchard*, a beautiful poem, is preserved by Jones; ² his *Hoianau* is quoted by Owen in his Dictionary, under *Gorvoz*, and, according to Lhuyd, many of his poems are preserved in the *Black Book of Caermarthen*, a ms. in the *Llanvorda Collection*. He is afterwards supposed to have returned to North Wales, and to have been buried in the Isle of Enlli or Bardsey. The Scottish tradition, however, differs essentially from the relation of the Welch bards, concerning the place of his interment, and positively asserts that he died and was buried in the vicinity of the Tweed, near Peebles. The situation of his grave is accurately indicated by one of the prophetic rhymes of tradition, which runs thus:

"When Tweed and Powsail meet at Merlin's grave,
Scotland and England one king shall have."

The fame of Merlin, as a prophet, who foretold many future events, in his dark and mysterious rhymes, seems always to have flourished in those districts of Scotland in which the Welch language was spoken, previous to the conquests of the Northumbrian Saxons; but he is sometimes confounded with Merlin Emrys or Ambrosius, and represented as the son of a *dæmon*. The popular account of his birth, however, is essentially different from that of the elder Merlin, detailed in the romance of *Arthour and Merlin*, who

¹ Owen's Welch Dictionary, *vid.* *Agro*, *Certhryziad*.

² Jones' *Relicks of the Welch Bards*, p. 24.

who is represented as the son of a maid "with outen mannes bizeteing." Merlin, in the Romance, thus relates his own origin.

"A fende it was that me begat,
And pelt me in an holy fat;
He wende haue had an iuel fode,
Ac al icham turned to gode;
Ac thurch kende of hem ycan bo
Telle of thing that is ago,
And al thing that is nou,
Whi it is, and what, and hou
Of other thing that is to come
Telle y can nouzt al and some." ¹

The Scottish Merlin, is represented as the son of a river-mermaid, by whom he was educated till he arrived at the age of three years, when he was delivered to his father by his mother, with this declaration, "Gin ye school him as weel as I hae skeeled him, a' the deils o' Hell winna cheat him." This origin, however, is likewise attributed, by popular tradition, to Michael Scot, a character, whose superior learning and genius were sufficient to procure him the denomination of magician and sorcerer in the dark ages. To both these personages indifferently, tradition attributes the formation of the Catrail, a trench and rampart of great antiquity, apparently intended to divide the inhabitants of the East coast from those of the West. It is supposed to have been formed by the agency of dæmons, and is sometimes said to have divided England and Scotland, and, sometimes, to have passed between Craik cross and Berwick bridge. Merlin is, however, distinguished from Michael Scot, by his prophetic character, which is not attributed to

¹ Arthour and Merlin, Ms.

the latter, by tradition. The supposed prophetic character of Merlins, has frequently been employed for political purposes; and numerous prophecies attributed to them, metrical and prosaic, in French and English, exist in different libraries. They are cited both by Geoffroy of Monmouth, and Robert of Gloucester, and also by Laurence Minot, who says, that, at that early period, numerous writings were ascribed to this personage.

“ Men may rede in romance right,
Of a grete clerk that Merlin hight;
Ful many bokes er of him wreten,
Als thir clerkes wele may witten;
And zit in many prevè nokes,
May men find of Merlin bokes.”

In his illustrations of Minot, Mr Ritson has cited certain “ Prophecies of Merlin,” of great antiquity, from the Cotton ms.¹ Warton cites a translation, from the French, of some of these rhymes, which thus commences:

“ Listeneth now to Merlin’s saw,
And I woll tell to aw,
What he wrat for men to come,
Nother by greffe, ne by plume.”²

Of the two Merlins, the elder, who, in the ms. Romance, is constantly denominated “ Merlin the gode felawe,” is reckoned by the Welch Bards more obscure than the other, who has always been most popular in Scotland. The Scottish Merlin is represented as a savage or wild beast, in that farrago of prophetic verses still current in Scotland, which are ascribed to Thomas Rymer, Bede, and the Marvellous Merlin, &c. and which, from the political allusions

¹ Ritson’s Poems of Laurence Minot, p. 26. and 96.

² Warton’s History of English Poetry, vol. iii.

sions which they contain, are referred, by the accurate Lord Hailes, to a period somewhat anterior to the composition of the Complaynt. The following verses in "the Prophetie of Waldhave," plainly allude to the Welch traditions, concerning the madness of Merlin, on account of the slaughter of his nephew.

" He was formed like a freik, all his four quarters,
And then his chin and his face haired so thick,
With hair growing so grim, fearful to see—
By trouble of my kin, that I am off come
Hath me turned into this care, and careful me made.—
In woods and wilderness where my way lies—
Here in wilderness I dwell, my weird for to dree—
Go musing upon Merlin if thou wilt— " ¹

It is a curious fact, that though almost all the printed prophecies plainly refer to Merlin Ambrosius as their author, yet this circumstance in no degree affects the popular tradition of the South of Scotland, which invariably ascribe them to the Scottish Merlin.

As the English had employed the prophecies of Merlin as a political engine, to intimidate the minds of the Scottish nation, the author of the Complaynt passionately expresses his hope that the "diabolic prophane propheseis of Merlyne, and vthir ald corrupt vaticinaris," like the ambiguous oracles of the Pagan deities, would receive an accomplishment to their "perpetual confusione." As a confirmation of his opinion, he produces a counter-prophecy from Higden's Polychronicon, which is thus given in Trevisa's version: "But amonge all Englyshe men medled togyders, is so grete chaungynge & dyuersyte of clothing, and of aray, and so many maner, & diuers shappes, that wel nyghe is there ony man knowen by his clothyng and

2 c ij

his

¹ The Prophecies of Thomas Rymer, &c. Edin. 1737.

his aray of whatsomeuer degre that he be. Therof prophecyed an holy anker in kyng Egelfredus tyme in this maner (Henricus libro Sexto): Englyshe men for as muche as they use them to dronkelewnes, to treason, & to rechelesnes of goddes house, fyrste by Danes, and thenne by Normans, and at the thyrde tyme by Scottes, that they holde moost wretches, and lest worth of al other, they schal be ouercome." ¹ During the unsuccessful wars of the English against Robert Bruce, this prophecy seems to have had a powerful effect on their desponding minds; for the same author, in another passage, says, "The Scottes waxed stronger and stronger thyrty yeres togyder, unto Kyng Edwardes tyme, the thyrde after the Conquest, and bete down Englyshemen aft, and Englyshe places that were nygh to theyr marches. Some seyde that that myshappe fell for softnesse of Englyshemen; and some sayde, that it was goddes owne wreche, as the prophecye sayde, that Englyshemen sholde be destroyed by Danes, by Frenshemen, and by Scottes."

The contemptuous idea of the Scottish nation implied in this passage, forms a striking contrast to the opinion of the author of the Complaynt, expressed in his comparative view of the characters of the two nations (p. 165.), and illustrates the powerful influence of national prejudice. Higden has characterized both nations, but in a very different manner from our author, though with an equally partial pencil: "Scottes ben light of herte, straunge and wylde ynough, but by medlyng of Englyshe men they ben moche amended: they ben cruell upon theyr enmyes, & hateth bondage moost of ony thyng, and holde for a foule slouthe yf a man deye in his bed, & grete worshyp yf he dye in
ye

¹ Ranulf's Polychronicon, fol. 37.

ye felde. They ben lytell of meate, and mowe faste longe, and eten selde whan the sun is up; and ete fleshe, fyshe, mylke and frute, more than brede: and thoughe thay ben fayre of shappe, they ben defouled, and made unsemely ynough with theyr owne clothyng. They prayse faste the usage of theyr owne forfaders, and despysen other mennes doynge. Theyr londe is fruytfull ynough in pasture, gardyns, & felde. " For this character, the authority of Giraldus is cited. The English are thus delineated—" In beryng outward, they ben mynstrales and herawdes; in talkynge, grete spekers; in etynge and drynkynge, glotons; in gaderynge of catell, hucksters and tauerners; in araye, tourmentours; in wynnynge, Argy; in trauayll, Tantal; in talkynge lude, Dedaly; in beddes, Sardana-paly; in chirches, mawmetes; in courtes, thonder; onely in preuelege of clergie and in prebendes, the knowlege themselfe clerkes. " ¹

It is not, however, solely the features of general national character, modified by local and temporary prejudices, that the *Complaynt* illustrates; but the manners and habits of the different classes of society are likewise marked

¹ Ranulf's *Polychronicon*, f. 56.

The animosity of the English has frequently displayed itself in virulent poetical invectives against the Scottish national character. To evince this assertion, it is only necessary to allude to the names of Minot, Skelton, Cleveland and Churchill. The Scottish Poets exhibit few examples of this species of illiberality, though the following sonnet by A. Montgomery, author of the *Cherry and Slae*, shows that they have not been able to escape contamination entirely.

" Ane Answer to ane Inglis railar praying his awin Genalogy.

Ze Inglische hursone sum tyme will avant
Zour progeny frome Brutus to haif tane;
And sum tyme from ane Angell or ane santt;
As ANGELUS and ANGLUS bayth war ane;
Angelus in erth zit seyd I few or nane,

Except

marked by strong and characteristic traits. At this period, the feudal system existed in all its vigour, and its appearances in Scotland were not materially different from the features which the rest of Europe presented. About nine tenths of the members of civil society, employed in agriculture and the mechanical arts, and equally devoid of armour and weapons, were completely subjugated by the other tenth, who were armed with destructive weapons, arrayed in armour of proof, and who divided their time between active war, martial exercises, and pleasure. This division formed a peculiar and privileged order, whose conduct was regulated by their own maxims, who had formed to themselves a set of virtues and vices adapted to their artificial manners and habits, and whose institutions and maxims combined in the formation of the vast system of CHIVALRY. Their courage displayed itself in a species of martial enthusiasm, which produced a restless spirit of adventure: their gallantry to the fair sex rivalled the fanaticism of a superstitious age; and they adored, with equal fervour, God and the Ladies. Chivalry flattered, and called into exertion the most active and powerful principles of human nature, and consequently its virtues exhibited a degree of extravagance, and were ill adapted to the duties of common life. Moralists, as they cannot model human nature according to their

Except ye feyndis with Lucifer yat fell;
 Avant zow villane of that Lord allane,
 Tak thy progeny from Pluto prence of hell;
 Becaus ze use in hoillis to hyd zor sell,
 Anglus is cum from Angulus in deid,
 Abuive all vderis Brutus bure ye bell,
 Quha slew his fader howping to succaid.
 Than chus zow line of thair I rek not ader,
 Tak Beelzebub or Brutus to zo^r fader. "

Bannatyne MS.

their ideas of abstract perfection, are under the necessity of accommodating their maxims to the established manners and forms of society. In order, therefore, to regulate the spirit of Chivalry, and correct its most dangerous extravagancies, the rules of morality were dexterously interwoven with the system of war, and the allegorical spirit of the age connected the virtues of knighthood with the blazonry of arms, and the forms of heraldry. Among the first specimens of the typographical art, were some Moral treatises, solely adapted to the use of the Knights and Nobles. Thus, in England, so early as 1471, we find "A Boke of Noblesse" published, if Tanner's mss. can be depended on; and in the reign of that gallant Prince, James IV, among various romances of Chivalry, "the Porteous of Noblenes," a moral treatise, translated from the French, and adapted to the use of the Higher Orders, was published by the first Scottish printers. The following fragment of this work is the only part of it known to be preserved, and is one of the earliest specimens of Scottish prose.

" FRAGMENT OF THE PORTEOUS OF NOBLENES. "

" * * * —nor compt of is lif that sewis nocht diligence, quhilk awaykynis all othir vertues. Quhat avalis
or

" " Porteous, or pertuis, quasi *portes vous*, ane catalogue containd the names of the persones indited to the justice air, quhilk is given and delivered be the Justice Clerk to the Crowner, to be attached and arreisted be him, to compeire and answer to sik accusationis and crimis as salbe impute unto them : and the Porteous conteins the names of thame quha are of new indited, and the names of them quha were indited of auld and of bifore, and compeired not. " *Shena*. In a general sense, it signified a vade mecum, or manual.

or quhat is ane man worth, that musis and lysis in slo-
gardy, that will have ane soft bed, ane full wame, re-
manyng at eas, and pas the tyme, day be day, and wolk
be wolke, and rekis not nor takis na compt how all
thing pas, what be wonnyn or quhat be tynt, and will
have men befor hym, bair heid, kneland, and saynge
that he is ane nobill, quhilk is gret merual, quhair his
awne dedis schewis y^e contrair. bot quha that is a no-
bill, he leris quhair of seruis diligence, that awaiknis all
othir vertuis. O nobill man, the wyne graip rottis and
deis gif it ly at the erd, undir the leif; the micheif and
fall awise and consulis a man; and diligence, that awaik-
nis all vertues in trauail, makis of ane rud and unmirist
man, ane man cunning hert, and weill manerit.

The ix vertu in nobill man is Clenelynes.

The hert set in nobilnes, and desirand hie honour,
sulde despise all filth and unhonesti, for he desprisis
his nobilnes that takes keip and tent to other menis
guyding, and kepis noght hym selue clene. he than
suld nothir say nor do thing that war to discomēde,
nor that myght empair or skaith ane othir mā, nor y^e
my^e mynise his awne lose and honour. gif he avis it
thoght and lukit weill to hym selue, y^e takis tent and
keip to all othir men, foul speking and mekill mys-
saing or flityng, or ane unhonest deuise to the man that
is sene and behaldyn be mony men, for honeste, is re-
quirit to keip in saif gard tham that take compt and
keip of othir mennis guyding. O nobill man, be clene-
lines of p^rson, plesand and fair hauyng, thay keip tham
fra filth, y^e takis keip to all other men.

The tent vertu in ane nobill man is Larges.

Larges in all caise is sa curtase and avenād, that it ple-
sis to itself, and proffittis all otheris; for it is the rent of
honour,

honour, quhairof the ane wynniss profit, the othir mereite. It proffittis y^e takar and delitis the giffer, and amendis and settis thame baith in right. thair is nathing tynt y^e larges dispendis, for he dispendis all his gudis be wisdom, and to larges, allway, gudis cūmis and aboundis. bot the prodigal man, spēdand without mesure and provision, waistis and destroyis. larges than y^e profitis and ekis hymself, and plesis and cōtētis all otheris as y^e techer of all vertuis in this warlde. The reward takin, oblis the taker, and acquitis y^e giffer of his gret bounte. Thing thairfor giffin is bettir than all the laif; for gudis hid, report bot litill thanke, joy, or pleseir; and auarice is waryit, and haldyn abhominable, be sa mekill y^e scho closis hir hand, and giffis to na man. And it cūmis ofttymes to y^e auaricius, that ane othir spēdis, and puttis to the wynd, y^e gudes that he gaderit with gret trouble and pane. And gif thair cūis to hym wexatiō, werre, or trouble, thair is na man y^e cōptis or settis therby, suppois it confund hym. bot larges gettis all tyme, frendis, and help, y^e is the techar of all vertu in this warlde. Heirfor ane fre liberal hert, quharin nobilnes inhabitis, sulde noght be scars, & haldand, bot blithar, and mair jocūd to gif than to tak; for larges releuis and succuris a man, and scarsnes interditis nobilite. gud deid is sic, that g(od) will y^e it be rewardit. Heirfor, be larges, the gud departis, cūmis again. Gud deid tinis never itself in na tyme, bot sa mekill as it dois, redoundis agā to his maister; for larges beris y^e standard upon all rentis, that is the techar of all vertues in this warlde. O nobill man, y^e riche man y^e lattis honour, for expēsis, gudis faillies hym, & all schift in him confoundis. Be larges, the hertis of men ar sene and undirstāde, y^e is y^e techar of all vertuis in this warlde.

The leuynt vertu in nobill man is Sobirnes.

Quhen gud desire, that intēdis to ascēd, and cum to hyght, puttis the thocht to cum to honour, than sulde ane man haulde and reul hym sobirly, & eschev distemperāce of wyne and heit, that turnys gud avise in folly, greuis strenth, dois wrang, and hurtis the natur, troublis the peace, movis discord, & leuis all thing unperfite. Bot quhay ȳ will draw sobirnes to hym, scho is helplic, of littill applesit, help of the wittis, wache to hele, keper of ȳ body, and cōtynewal lynthare of the lif. for to excess there thair may neuir come gud nor profit, nor body nor life is neuir the bettir, and sa it tynis all maner continence, voce, aynd, lythenes, and coloure. A gluton allway has sum seiknes or sorow; he is heuy fat and foule, his lif schortis, and his ded approachis. Thair is na man ȳ beualis, or menys a man, gif he dravis him nocht to sobirnes, as scho ȳ all man plesis, help of the wittis, wache of ȳ hele, keper of the body, and lynthar of the lif. And he ȳ can reule his mouth that is uschare to ȳ hert, how sulde he cū to knowlege to have guyding of gret thingis. glutony allway leuys hie honour, and graithis allanerly dede to hymself. ane ful wame is neuer at eas bot slepand, for other thingis he neuer thinkis, dois, nor dremis, bot sobirnes gyffis all thingis in sufficiency. And to al thinge that vertu is, for scho is help of ȳ wittis, wache to the hele, kepar of the body, and lynther of the lif.

The XII vertu in ane nobil man is Perseuerāce.

O excellent hie and godly vertu, mȳty quene and lady, perseuerāce, ȳ makes perfit, fulfillis, and endis all thingis, for quhay ȳ kepis thy faithfull and treu techinge, fyndis without stop the way of louynge, peas, and sufficiency.

cience. thow oure cūmis all thing, be thy secure con-
 stance, that tiris neuer to suffre. Thou our cūmis
 wanhap, y passis fortune, and in all placis, scho gyffis
 to the victory. Than be resone thou gettis the crowne,
 quhen all vertuis gyffis to the ouirhand, & be thy
 gidyng, cūis to hie louing. Thay sulde weil adoure y,
 as lady maistres & patrone, sen the end makes al thinge
 to be louit. Thou art scho that examinis al hertis, &
 as the goulde, chesis out y fynit hertis in treuth, and
 leaute, be thy hūyl sufferāce; and quhay y to y assuris
 and deliueris himselfe, thou rasis him quhen he is to
 fall, and giffis him sustenance and comfort. bot y febil
 hert castyn in variance, spillis and tynis, in schort space,
 all y it dois; inuy brekis sic folkis, thay want vertu in
 defalt of fathe, tyris thame, and honour habandōis
 thame; thay ar punist; Lady god thank y; for gude
 mē has gude, y to gude attēdis. And al noblys y seikis
 to hie worschip, gife thay be wise & will awowe to
 serue the, sen y ende makis al warkis to be louit, he
 dois na thing y begynis & endis nōght; and y in
 his warkis inclynis him to variance. Quhen y wark is
 hie, worthy, and louable, gif y undirtaking turn not to
 perfeit end, his labour passis as at nōght. At ———
 manys out of remēbrance, & y is atour mesure, re-
 preif & schame, for thair a man tynis his name and
 his science, & his gudis, incōtenēt, ar tynt and gais to
 nōght. Bot quhay that with right ordanys, and auisis
 his doings, & to a perfit end, in treuth and laute, per-
 furnysis tham, his gudis thā makis tham to be amendit
 and ekit. And thay y incōtinēt & haisty yeildis tham
 to fortune y is to aduersite, may furwith disauow no-
 bilness, sen the endē in all thingis makis the warkis to

be louit. O nobil man, thay ar noblis that dispendis
thair body and gudis, in treuth and laute, and defendis
thair lorde, noght lousande y^e right knot of thair faith,
sen y^e ende makis all warkis to be louit.

Noblis, report your matynis in this buke,

And wisely luk ye be not contrefeit ;

Nor to retrete sen leaute seikis na nuke,

And god forsuke breuily for to treit

All that fuls ar, and noblis contrefeit.

Heir endis the Porteous of Noblenes, translatit out
of franche, in Scottis, be maistir Androw Cadiou,
imprēt it in y^e southt gait of Edinburgh, be Walter
Chapmā & Androw Millan, y^e xx dai of aperile the
yhere of god

MCCCCC & VIII yheris."

But the virtues of Chivalry, like those of a more
modern period, were more frequently the theme of the
moralist and minstrel, than exhibited in the character
of the knight. A perfect knight, in the days of Chi-
valry, when the virtues of knighthood were accurately
defined, was as rare a phænomenon, as a virtuous man
in those modern days, in which all the rules of mo-
rality have been investigated. The rapacity of the no-
bles was often extreme; and, invested with absolute
power over their vassals, they frequently exercised
the most relentless tyranny upon that class of men.
In the Complaynt, the oppression, which the nobles
exercised on the commons, is stigmatized in the se-
verest terms; their exactions on their vassals is strong-
ly reprobated, as well as their overbearing pride and
extravagant profusion in dress. In the feudal ages,
plunder

plunder and pillage were the sport of warriors; and they boasted in appropriating the fruit of their rapine to lavish profusion. "If I devoted myself to robbery," said an ancient knight, "it was not from the desire of acquiring riches; but for the pleasure of spending them." * The ancient nobles seem to have arrogated to themselves a right of robbing on the public roads within their proper domains. Undaunted bravery was substituted in the place of all the virtues; and when a chief of remarkable military prowess appeared, the destructive emanations of his spirit beamed round him like streams of fire, and kindled, to a fiercer blaze, the flames of civil discord and intestine war. In the following passage of an ancient satirist, some of the abuses of Chivalry are bitterly exposed:

"And thilke that han al the wele, in freth, and in feld,
 Bothen eorl, and baroun, ā kniht of o sheld,
 Alle theih beth isworne holi churche holde to rihte,
 Sanz faille;
 And nu ben theih the ferst that hit sholen assaile.

Hii brewen strut ād stūtise, there as sholde be pes,
 Hii sholde gon to the holi lond, and maken there her
 res,

And fihte there for the croiz, and shewe the ordre
 of kniht,

And awreke ihū crist with launce and speir, to fihte,
 And sheld,

And nu ben theih houns in halle, and hares in the
 felde.

Knihtes

* Histoire des Troubadours, Vol. I. p. 335.

Knihtes sholde weren weden, in here maner,
 After that the ordre asketh, also wel as a frere,
 Nu ben theih so degysed, and diuerseliche idizt,
 Unnethe may men knowe a gleman from a kniht,
Wel neih ;
 Sois meknesse driuen adoun, and pride is risen on
 heih.

Thus is the ordre of kniht turned up so doun,
 Al so wel can a kniht chide as any skold of a toun,
 Hii sholde ben al so hende as any leuedi in londe,
 And for to speke alle vilainie nel nu no kniht wonde,
For shame ;
 And thus knihtshipe acloied, and waxen al fotlame.

Knihtshipe is acloied, and deolfulliche idizt ;
 Kunne a boy nu breke a spere, he shal be made a
 kniht ;
 And thus ben knihtes gadered of vnkinde blod,
 And enuenimeth that ordre y^f sholde be so god,
And hende ;
 Ac o shrewe in a court many man may shende." *

Of the extensive influence of heraldry in the feudal ages, some notices have already been adduced. Genealogy formed a subordinate branch of this fantastic science ; and, by the additional importance which it attached to rank, tended still more to inflame the vanity of the higher classes. This vanity is severely censured by the author of the *Complaynt* ; who declares, that antiquity of descent, and the possession of
coat-

* Satire on Simony, MS. Apparently of the beginning of the 14th century.

coat-armour, can never be substituted in the place of personal merit. "Ze professe zou to be gentil men, bot zour verkis testifeis that ze ar bot inciule vilainis. Ze wald be reput and callit vertuous and honest, quhou be it that ze did neuyr ane honest act, and ze reput vthir men for vilanis, that did neuyr ane vilaine act. It aperis that quhen zour nobil predecessours decessit, thai tuke ther vertu and gentreis vitht them to ther sepulture, and thai left na thing vitht zou bot the stile of there gentreis," (p. 242.) The arms, says he, that ye bear in your shields, and in the seals of your signets, which are sculptured on your walls, and blazoned on your windows of glass, were given to your ancestors for the noble deeds they achieved; by bearing their arms, you engage to tread in their steps; or you deserve to be degraded from rank, and divested of your honourable arms, (p. 231.) This origin of coat-armour and blazonry, was always maintained by the heralds, and is plainly asserted in the Lindsay ms. of Heraldry.

"Armes war maid in auld tymes, for tokynis to ken ye persones, and in takening to ken the virtewis qlk suld be in nobless: and ye estait quhairof it hes, ewery noble suld beir in armes, thingis yat bure significatioun, and quhairin men my^t appropre ye vertewis of him, and ye knowlege of his estait quhairof yat he is cume; and heirthrow ar put mony and diuerss thingis in armorie, and all hes proprietie and significatioun to know ye creatioun of him yat beiris armes; and ye eldest knowlege yat men findis of armes, yat is ye armes of Josue, qlk wes the first worthy that tuk armes, quhairby may be knawin and exponit ye estait of him and of his deidis to perpetuale memorie, and siclykwyss did
eftir

eftir him Daid, and Judas Machabeus, and Alex^r, and
mony vyeris prinsis." ¹ In the "Disputisoun bitven
the bodi and the saule," (a very curious ancient poem
in the Auchinleck ms., and which appears from it to be
likewise extant in the Digby ms.) the private manners
of Chivalry are elucidated in strong energetic language;
and many of the same vices reprobated, which are
branded in the Complaynt.

As y lay in a winter's nize,
In a droupening bi for the day,
Me thouzt y seize a selli sizt,
Abodi opon abere lay;
He hadde ben a modi knize,
And litel serued god to pay;
Forlorn he had his liues lize;
The ghost moued out and wald away.

When the ghost it ichuld go,
It bi went and with stode;
Biheld the bodi that it comfro,
With reweful chere and dreri mode;
And seyde, alas! and wale wo!
Thou fikel flesche, thou fals blod,
Whi liistow stinking so,
That whilom was so wilde & wode.

Thou that were ywont to ride,
So fair on hors in and out;
A queint knize ykid ful wide,
Als a lioun fers and prout;
Wher is now thi michel pride,
And thi lede that was so loude?
Whi liistow now so bare of side,
Ypricked in a poure shroude?

Whare

¹ Lindesay's Collections relating to Heraldry, ms.

Whare ben al thine worthliche wede?
 Thine somers with thine riche hed?
 Thi proude palfraise and thi stede,
 That thou about in destrer led?
 Thine haukes that wer won to grede,
 And thine grehoundes that thou fed!
 Methinkes thine be ful guede,
 Nou alle thine frendes be fro the fled.

Whar bin thine markes, and thine poundes,
 Thi folk and thi fair fyze?
 Thi riche tresour bi rof and gronde,
 Thi brizt broches, reny, and beize?
 Who durst the bede stroke or wounde,
 When thi baner was rered on heize?
 Yuel artow proued in astounde,
 Thi tayl is cutted the ful neize.

Whar be thine cokes snelle,
 That schuld go to graythe thi mete;
 With swot spices for to smelle,
 That thou were neuer ful to frete:
 To make thi foule flesche to swelle,
 That wilde wormes schal now ete?
 And ich haue the peyne of helle,
 Thurch thi glotonie and gete.

Whare bin thine castels and thine tours,
 Thine chaumbers and thine heize halle,
 That paynted wer with prout flours,
 And thine riche robes alle.
 Thine quilts, and thine couertours,
 Thi cendel and the purpel palle?
 Wreche ful derk it is thi bour,
 To morn thou schalt ther in falle.

Whar bin thi glewemen that schuld thi glewe,
 With harp and fithel and tabour bete,
 Trumpers that thine trumpes blewe?
 Hem thou zeue giftes grete.

Riche robes held and newe,
 For to glewe the ther thou set?
 Tregettours that wer untrewe,
 Of the hye hadde grete bizete.

For to bere thi word ful wide,
 And maky of the rime and raf,
 * * * * *

Largeliche of thine, thou zaf
 Thi pouer zede al beside,
 Euer thou hem ouer haf,
 And zif thai com in thine untide,
 Thai were ystriken with a staf.

Of the pouer thou it nam,
 That mani a glotoun ete and drank;
 Thou no rouztest neuer of wham,
 No who ther fore sore swank;
 The riche was welcom ther he cam,
 The pouer was beten that he stank;
 Now alle is gon in godes gram,
 And thou hast wreche litel thank.——

Thi wiif no wil no more wepe——
 Now may thine nizbours liue,
 Wreche, thatow hast wo y urouzt
 Thou stentest neuer with hem to striue,
 Til thai were to pouert brouzt;
 He was thi frende that wald the ziue,
 And thi so that zaf the nouzt:
 The curs is comen that now wil cliue,
 That mani a man hath the besouzt.

Now beth the bedes on the lizt,
 Wreche, ther y se the lie,
 That mani a man bad day and nizt,
 And lay on her knes to crie:
 Allas! that ich wreched wizt!
 Schal so gilteles abie
 Thine misdedes, and thine vnritz,
 And for the hard paines drie.

The

The vices of the Nobility, their blind rapacity, and the occasional enormities in which they indulged, naturally generated a ferocious and turbulent spirit in the Commons, and sometimes produced a violent reaction. Though the Nobles and Heads of Clans in Scotland, were united, in powerful associations, by mutual bonds of manrent¹ and protection, yet, the frequent dissolution of these associations, and the increase or diminution of particular feudal domains, by producing a number of broken clans, attached to no ostensible chief, accustomed to violate legal restraint, and resist constitutional authority, raised up powerful bands of lawless men, who, like the Roberdesmen in England, and the *oppressive great companies* well known on the Continent during these ages, committed every species of depredation. Thus the author of the Complaynt declares, p. 263, that he had seen nine or ten thousand men collected, in an illegal manner, for the violent ejection of tenants, and the perpetration of other enormities. The dreadful picture of civil dissensions

2 e ij

which

¹ The feudal practice of manrent is alluded to in some of the ancient metrical romances; as,

Tho was he erl of great anour,
 Yknownen in alle Aquiteyne;
 Bothe of castel and of tour,
 The folk of him was ful feyne:
 Of alle the godemen of that lond,
 MANRED he toke that is to seyn;
 To be boxsom to his hond,
 Bothe knizt and eke sweyn.

Legend of St Gregori, MS.

And unto him anone his sword he have,
 And said, My lord Clariodus, resave
 My MANREID, for now and evermair;
 I knew zou not, quhilk me repentis sair.

Clariodus and Meliades, MS.

which he has presented, p. 260, leaves us no room to wonder at the progress of the English arms in Scotland at this period.

In the address to the Spiritual State, our author animadverts, with great severity, on the vices of that order; he applies to them, Plutarch's apologue of the crab instructing her young; and declares that the punishment they inflicted on heretics, unaccompanied with the reformation of their own order, is only like "vlye cast on ane heyt birnand fyir." But the most curious part of this address, is the exhortation to the Order, to change their spiritual habits, "bayth coulis and syde gounis, in steil iakkis and in cotis of mailze;" and assist their countrymen to repel the invasions of their enemies. Various warlike priests occur in Scottish history; but a martial temper seems not to have been characteristic of the Order; for the author of one of the metamorphosed Spiritual Songs, suggests, that

"Ane hundreth thousand they wald see
Yocket intill ane field,
Under their speir and shield,
Bot' with the wyues they wald be." ¹

Gower, however, whom Lindsay, in numerous instances, has imitated, particularly in his *Monarchy*, laments that in his age,

"In to the sworde, the churche kaie
Is turned, and the holy bede
Into cursynge." ²

But if the priests of the early part of the 16th century were not addicted to the performance of martial exploits,

¹ Godly and Spiritual Sangis & Ballattis.

"I am wo for thir wolfis so wild."

² Gower's *Confessio Amantis*, f. 4.

exploits, they appear, at least, to have been fond of hearing them related, if we credit the authority of Barclay.

“ There be no tidinges nor nuelties of warre,
 Nor other wonders done in any straunge lande ;
 Whatsoeuer they be, and come they neuer so farre,
 The priestes in the queere at first haue them in hande,
 While one recounteth the other to understand
 His fayned fable, harkening to the glose,
 Full little aduerteth howe the seruice goes.

The battayles done perchaunce in small Britayne,
 In Fraunce or Flanders, or to the worldes ende,
 Are told in the quere, of some, in wordes vayne,
 In midst of matins in steede of the Legende ;
 And other gladly to heere the same intende,
 Much rather than the seruice for to heare ;
 The Rector Chori is made the messenger—

And in the morning when they come to the quere,
 The one beginneth a fable or a historie ;
 The other leaneth their eares it to heare,
 Taking it instede of the inuitorie ;
 Some other taketh respons in time and memory ;
 And all of fables or iestes of Robinhood,
 Or other trifles that scantly are so good.”¹

From the harsher features of the ages of Chivalry, the stiff formality, and rapacious activity of the Nobles, the ignorance and indolence of the Clergy, and the lawless turbulence of the Commons, we turn with pleasure to contemplate its most amiable forms, to listen to the Tale of other times, and the Song of the ancient Minstrel. Though numerous minute and character-
 istic

¹ Barclay's Ship of Fooles, f. 182.

istic traits of the habits and customs of a former period occur in the Complaynt, yet, perhaps, we find nothing more truly valuable, than that view of the popular literature of Scotland, which the enumeration of the current romances, songs, and dances, presents. The known æra of Scottish romance, corresponds to that of Scottish song; for the dirge of Alexander III. is the earliest specimen of our native song-writing preserved, as the *SIR TRISTREM* of Thomas Rymour de Ercildoun is supposed to be the most ancient romance. Barbour, in the middle of the 14th century, quotes the "*Romanys off worthi Ferambrace*," and compares his hero to "*Gaudifer de Laryss*."¹ Wyntowne mentions "*the gret gest of Arthure and the awyntyre of Gauane*," as well as "*the pystyl of Swete Swsane*."² Many more romances, and heroes of Chivalry, are mentioned by Lindsay, and other Scottish writers. Metrical romances were among the first specimens of printing exhibited by the Scottish press. Religion herself cherished the genius of romantic fiction; and, after the alarm excited by the Lollards, and other heretics, this species of reading, or rather recitation, seems not to have been more eagerly embraced by the laity, than warmly inculcated by the clergy. To check the progress of heresy among the populace, some of the first compositions in English prose appear to have been composed, as the *Speculum Vite*, or *Mirour of the Lif of Jhū Crist*, translated, with additions, from the Latin of Bonaventure, in 1410, for the use of "*lewde men and women, and hem that bene of simple understandinge*." For a similar purpose, though at a later period, John de Irlandia in Scotland composed his system of theology.

This,

¹ Barbour's Bruce, III. 437.

² Wyntownis Cronykil, vol. I. p. 122.

This, however, seems to have been regarded by the clergy as a work of supererogation; and they commonly adopted a safer method of defence, by encouraging the perusal of books of chivalry, in preference to those which treated of theological subjects. Thus, Hoccleve advises Sir John Oldcastell to desist from the study of "holy writ," and peruse *LANCELOT DE LAKE*, *VEGECE*, or *THE SIEGE OF TROIE OR THEBES*; or, if he be absolutely determined to read the Bible, to confine his studies to *JUDICUM REGUM*, *JOSUE*, *JUDITH*, *PARALIPOMENA*, and *MACHABE*; than which," adds he,

"More autentic shalt thou fynde noon
Ne more pertinent to chivalrie."

Adapted to the habits of a martial age, and fostered by the directors of religion, the romances of Chivalry took so strong a hold of the minds of the Scottish nation, that they resisted the morose prescription of the reformers, and survived the keenest attacks of ridicule and satire, till they were gradually expelled by the introduction of a new set of manners. The Reformation, in order to attain the deeper influence over the minds of men, commenced its career by overturning all their ancient habits; and as Mahomet began his mission by proscribing the Persic romances, which, at that period, were the delight of the Arabian tribes, so, in Scotland and England, the artillery of ecclesiastical censure was directed against the "unprofitable" reading of romances, and the "profane" recitation of popular songs. The profane ballads, as they were denominated, were metamorphosed into godly and spiritual songs; and some of the tender pastoral airs, were attributed

tributed to the composition of the devil. In 1598, the misapplication of poetical powers is piously deplored by Hume of Logie; who regrets, that they should ever be employed on the "naughtie subject of fleschlie and unlawful love." "In princes courts," says he, "in the houssis of great menn, and at the assembleis of zong gentlemen & zoung damesels, the chiefe pastyme is to sing prophaine sōnets, and vaine ballattis of love, or to rehers some fabulos faites of Palmerine, Amadis, or uther suche lyke reveries, and suche as either have the airte or vane poeticke, of force, they must show themselves cunning followeris of the dissolute ethnike poets, bothe in phrase and substaunce, or else they salbe had in no reputaunce. Alas! for pittie, is this the richt use of a Christianes talent?"¹ This author, who unites fluency of versification, and strength of poetic diction, with considerable descriptive powers, particularly in the poem intitled, "Of the Day Estiuall," declares, in his preface, that he composed the songs in his youth for the glory of God. In the same manner, Sternhold, in England, according to Wood, undertook a metrical version of the Psalms, in order that the courtiers might sing them instead of their sonnets; "but," adds he, "they did not, only some few excepted." Among the English Puritans, and the Scotch Presbyterians, the same train of thinking prevailed in the 17th century; and Vaughan thus stigmatizes the taste for the tales of antiquity, which during that period had never been quite eradicated.

"Unhappy

¹ Hume's Poems, MS. Preface. It appears from Ames, that these poems were printed in 1599, and dedicated to Lady Culros, under the title of "Hymnes or Sacred Songs, wherein the right use of poetry may be espied, by Alexander Hume."

“ Unhappy are those scribes who catch no soules,
 For Christ, if so they may, by holy scroules ;
 And much to blame are those of carnal brood,
 Who loath to taste of intellectual food,
 Yet surfeit on old tales of Robin hood,
 Of Friers cowles, or of Saint Benet's hood,
 Of Patrik's broiles, or of St George's launce,
 Of errant knights, or of the Fairy daunce :
 But yee, who are born of intellectual seed,
 Scorn your best part with honeyed gall to feed. ” ¹

The Tales and Romances enumerated in the Complaynt, may be arranged in three classes, British, French, and Classical, according to the heroes which they celebrate, or the subjects to which they relate.

In the first division, may be included all those Romances, the heroes of which may be referred to Britain, whether they be of the Celtic, Saxon, or Norman periods, and those whose subjects are still known as popular tales. It is not, however, intended to insinuate, that these Romances were originally composed by natives of this island ; the contrary position is, in various instances, more probable ; but this arrangement is adopted for the sake of perspicuity, as the original authors are mostly unknown, and as the Normans of the Island and the Continent were mutually accustomed to borrow from the compositions of each other. When a Romance acquired popularity, it generally became the subject of a ludicrous parody, in which much of the original language was preserved. I have heard many burlesque verses repeated, which have been intended to ridicule the “ Gestes ” of Robinhood and Tamlane. In the Bannatyne ms. a small burlesque

2 f poem

¹ Vaughan's Church Militant. London, 1640.

poem is preserved, which commences in the same manner as "The Warres of the Jewes;" an alliterative poem cited by Warton.

"In Tyberyus tyme the trewe emperour." ¹

In the repetition of an unskilful reciter, the metrical romance, or fabliau, seems often to have degenerated into a popular story; and it is a curious fact, that the subjects of some of the popular stories which I have heard repeated in Scotland, do not differ essentially from those of some of the ancient Norman fabliaux presented to the public in an elegant form by Le Grand. Thus, when I first perused the fabliaux of the Poor Scholar, ² the Three Thieves, ³ and the Sexton of Cluni, ⁴ I was surprized to recognize the popular stories which I had often heard repeated in infancy, and which I had often repeated myself, when the song or the tale, recited by turns, amused the tedious evenings of Winter. From this circumstance, I am inclined to think that many of the Scottish popular stories may have been common to the Norman French. Whether these tales be derived immediately from the French, during their long and intimate intercourse with the Scottish nation, or whether both nations borrowed them from the Celtic, may admit of some doubt. In this division, we may place,

I. THE PROPHYSIE OF MERLIN.—In the account of Merlin, which has already been given, his Prophecies have been mentioned; but as they are enumerated among tales and romances, it is probable, that in this passage, the metrical romance of Merlin, which contains

¹ Warton's Hist. of Poetry, vol. I. p. 311.

² Le Grand's Fabliaux, vol. IV. p. L.

³ III. 308.

⁴ IV. 252.

contains numerous prophecies of the elder Merlin, and in Latin, is entitled, *Merlini Vita et Prophetiæ*, may be intended. The romance of Merlin, which, in some mss. forms a distinct poem, in the Auchinleck ms. is only the introduction of the long and apparently imperfect poem of "Arthour and Merlin," which consists of various distinct rapsodies or episodes. It is a species of Cyclic poem; and as it details the radical story of a very extensive class of metrical poems, all the romances of the Round Table might be connected with it as episodes or cantos, without any material alteration of the plan.

The different episodes generally commence with a descriptive passage, in the following manner:

"Mirrie time is Auerille,
 Than scheweth michel of our wille;
 In feld and mede, floures springeth,
 In grene wode, foules singeth;
 Yong man wexeth jolif,
 And than proudeth man and wiif:
 The barouns com to Fortiger,
 And gretten him with glad cher;—"

"Miri time it is in May,
 Then wexeth along the day;
 Floures schewen her borjoun;
 Miri it is in feld and toun;
 Foules miri in wode gredeth;
 Damesels carols ledeth;
 A baroun com to Fortiger
 And gretten him with glad cher.

Mirie it is in time of June,
 When fenel hongeth abrod in toun,
 Violet and rose flour
 Woneth than in maidens bour;
 The sonne is hot, the day is long;
 Fouleth make miri song;
 King Arthour bar coroun,
 In Cardoile that noble toun—”

This romance, in the Auchinleck mss, terminates with the rescue of king Leodegan, the father of Gaynour or Gvenour, from Rion and Antour; and consists of above 10,000 lines. It commences with a religious invocation, like other metrical romances, which as duly begin with invoking Jesus Christ, or his mother Mary, as the ancient Greeks and Romans, with invoking the Muse, or as the Mahometans, with calling on the name of Allah. “Every man,” says an Arabian author, “who has a design, and begins not the prosecution of it with the praise of God, is either dumb, or incapable of compassing his enterprize.”¹ The ancient minstrels seem to have adopted the same opinion. After some reflections on the propriety of sending children to school to learn French and Latin, the author declares, that he composes his tale in English, because many noblemen did not understand French.

“Mani noble ich haue yseize
 That no Freynsche couthe seye.”

II. WALLACE. This work, the composition of a Scoto-Saxon minstrel, has long been popular in almost every quarter of Scotland. Various editions in 12mo were

¹ Murtadi's Egyptian History, translated by Davies, p. 2.

were early circulated among the common people, and with the works of Sir David Lindsay, and,

III. THE BRUCE, a similar metrical history of an illustrious Scottish hero, formed a sort of popular classics. In the pastoral districts of the South of Scotland, many shepherds, at a late period, were able to repeat the greater part of all these compositions; and I have often heard it observed, that these rude minstrels were commonly the most unlearned. This observation applies, with still greater force, to the reciters of ancient Gaelic poems among the modern Highlanders, many of whom are unable to read or write. The life of a shepherd admits of much reflection; and perhaps few situations can be more agreeable to a mind that has acquired some materials of thinking, and is not disturbed by ambition and the more restless passions. When a shepherd is fond of theological reading, which in Scotland often happens, he frequently becomes a rustic polemic. I have known several instances of such men, who were able to repeat the greater part of the Bible. Another favourite object of study, is Scottish history; and as few books are so much calculated to gratify national prejudices and partiality as the WALLACE and the BRUCE, no history obtains equal admiration. The most brilliant episodes are occasionally chaunted to monotonous legendary airs. In this manner, metrical histories are melted down into unconnected songs or rapsodies. Metrical distichs of some antiquity, and songs celebrating imaginary feats of the hero, are added from time to time; and, when they display genius, and obtain popularity, are sometimes repeated as parts of the original metrical history, the incidents of which, in this manner, accumulate. Two fragments of songs, which

which relate to Wallace, are preserved in the Medley in Constable's ms. Cantus.

“ Wallace parted his men in three,
And sundrie gaites are gone. ”

The other commences,

“ Now will ye hear a jollie gest,
How Robinhood was Pope of Rome,
And Wallace King of France. ”

“ The Gude Wallace, ” another fragment, is printed in Johnson's Musical Museum, p. 498. Of rhyming distichs, some are serious, and some ludicrous. I recollect to have heard the following on Wallace :

“ Wallace wight, upon a night,
Coost in a stack o' bear,
And ere the morn at fair day-light
Twas a' draff to his mare. ”

A similar distich is sometimes repeated concerning the Burning of the Barns of Ayr. Besides Barbour's Bruce, it appears, that a poem of a similar title was written by Peter Fenton, a monk of Melrose, in 1369.

IV. The TALE of the KING OF ESTMURELAND'S MARRIAGE to the King's daughter of WESTMURELAND. This may probably be the original of the romantic tale of King Estmere in Percy's Reliques of Ancient English Poetry. Estmureland is probably Northumberland, the eastern coast of England, opposed to Westmoreland, as a term of relative position. In Clariodus and Meliades, Estureland is the country of the Easterlings, or Flemings. King Easter and King Wester, are mentioned in the popular Ballad of “ False Foodrage. ”^{*} But a learned antiquary conjectures, that this is probably the ancient romance of HORNCHILD.

V.

^{*} Scott's Minstrelsy of the Border.

V. SKAIL GILLENDEKSON, THE KING'S SON OF SKELLYE.

VI. The TALE of SIR EUAN, Arthur's knight. The hero of this romance, Euan, Ywain, or Owen, was an illustrious British chieftain, the son of Urien, prince of Reged, a territory which seems to have comprehended the forests of the South of Scotland. In this district, the traditions of Arthur and Merlin are not quite forgotten, though they are much less prevalent than in Strathmore. Warton cites the romance of Ywain and Gawain.¹ A metrical legend, entitled Sir Owain, occurs in the Percy and Auchinleck mss. It records the same adventures in St Patrick's Purgatory, which are related by Mat. Paris, (sub anno 1153) and contains some highly poetical passages. As the knight is termed a Northumbrian, by the historian, Owen of Reged, a district which probably included some part of Northumberland, may perhaps be intended. Owen ap Urien is celebrated by Taliessin & Llwarth Hen, and, in the Triades, is styled one of "the blessed rulers of the isle of Britain." Gruffydd Lhwyd, in 1400, alludes to his encounter with the Black Knight of the Water.² Warton states, on the authority of T. Messingham's Florilegium, p. 86, Paris, 1624, that "Sir Oweyne" was composed by Henry, a Cistercian Monk of Saltry, in Huntingdonshire, in 1140.

VII. RAUF COLLZEAR. According to Ames, "the Taill of Rauf Coilzear, how he harbrait king Charles," was printed at St Andrews by Lekpreuik. 16mo, 1572. This personage is mentioned by Douglas in the Palace of Honour :

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¹ Warton's History of Poetry, Vol. III. p. 108.

² Jones' Relicks of the Welch Bards, p. 41.

“ I saw Raf Coilzear with his thrawan brow,
Crabbit Johne the Reif, and auld Cowkellpis
sow.” ¹

He also occurs in Dunbar's Address to the King :

“ Quhen servit is all udir man,
Gentill and sempill of every clan,
Kyne of Rauf Colyard, and Johne the Reif ;
Nathing I get, na conquest than ;
Excess of thocht dois me mischeif.” ²

VIII. GAUEN AND GOLLOGRAS. This romance was printed by Chepman and Myllar at Edinburgh, so early as 1508. Wyntown mentions a “ Huchowne of the Awle ryall,” as the author of a “ Gest hystory-ale,”

“ That cunnand was in literature,
He made the gret Gest of Arthure,
And the Awyntyre of Gawane,
The Pystyl als of swete Swsane.” ³

Dunbar, in his “ Lament for the Deth of the Makkaris,” mentions Clerk of Tranent, who made the “ Adventers of Sir Gawane.” Whether Huchowne and Clerk be different persons, and whether this romance be the composition of either, is quite uncertain. The only thing which can be inferred with certainty, is, that Sir Gawan was a favourite character with the Scottish poets ; a circumstance accounted for by his Northern origin, and his reputation for ancient courtesy ; especially among the Welch, by whom he is denominated Gwalehmai, the *golden-tongued* warrior and bard. The proper title of “ Sir Gauen and Sir Galatron

¹ Palace of Honour, Part III. st. 48.

² Hailes' Bannatyne Poems, p. 65.

³ Wyntownis Cronykil, Vol. I. p. 122.

ron of Galloway," printed in Pinkerton's Ancient Poems, in 1792, is the "*Aunter of Sir Gawane.*"¹

IX. LANCELOT DU LAC. No ancient romance of this title seems to be preserved; but the adventures of this knight form numerous episodes in the History of the Sangreal, the Mort d'Arthur, and other "Gests." The French romance of this title, in modernized prose, was first printed at Paris, in 1494; which edition was followed by several others.

X. "ARTHOUR KNYCHT he raid on nycht,
With gyltin spur and candil lycht."

The romance, of which these lines seem to have formed the introduction, is unknown; but I have often heard them repeated in a nursery tale, of which I only recollect the following ridiculous verses:

"Chick my naggie, chick my naggie!
How mony miles to Aberdeagie?
'Tis eight, and eight, and other eight,
We'll no win there wi' candle light."

XI. "The Tale of FLORIMOND OF ALBANYE,
That sleu the dragon be the see."

The name of this hero occurs in Roswall and Lilian, a metrical romance, which was lately sung as a ballad in the streets of Edinburgh; though with the omission of the following passage, in which some of the heroes of Chivalry are mentioned:

"Call yourself Hector, or Oliver,
Ye are so fair without compare;
Call yourself Sir Porteous,
Or else the worthy Emedus;
Call you the noble Predicase,
Who was of fair and comely face;

2 g

Because

¹ Ritson's Minot's Poems, p. 156.

Because that I love you so well,
 Let your name be Sir Lion dale;
 Or great *Florent of Albanie*,
 My heart, if ye bear love to me;
 Or call you Lancelot du Lake,
 For your dearest true-love's sake;
 Call you the Knight of arms green,
 For the love of your Lady sheen." *

XII. The Tale of "SYR WALTIR THE BALD LES-
 LYE." This seems to have been a romance of the
 Crusades. Sir Walter Lesly accompanied his brother
 Norman to the East, in the Venetian expedition, to
 assist Peter king of Cyprus; where, according to For-
 dun, "cœperunt civitatem Alexandrinam tempore ul-
 timi regis David." ² After the death of his brother,
 he became Earl of Ross, and Duke of Leygaroch in
 France. The romance of his exploits is supposed to
 be lost.

XIII. ROBENE HUDE and LIVIL JHONE. This
 is probably the "Geste of Robyn Hode," originally
 printed by Wynken de Worde, and republished by
 Ritson in his *Robinhood*, who has detailed, with mi-
 nute accuracy, almost every known circumstance con-
 cerning this famous outlaw. The story of this outlaw
 was extremely popular in Scotland; and his *Gest* was
 published by Chepman and Myllar, in 1508. The
 Scottish copy varies from the English one, only in some
 of the most trivial minutiae of orthography. The ori-
 ginal airs of the Robinhood songs, many of which are
 well known in the South of Scotland, have never been
 collected.

* A pleasant history of ROSWALL AND LILIAN, declaring the
 occasion of Roswall his removing from his native kingdom to the
 kingdom of Bealm. Edin^r. 1663, black letter, 846 lines.

² Forduni *Scotichronicon*, L. xvi. c. 15.

collected. In their style, they have some resemblance to the historical ballads of the Border.

XIV. The Tale of the YOUNG TAMLENE. This seems to have been originally a romance of Faëry, and was probably converted, by popular tradition, into a historical ballad, which is still preserved, and published in Scott's Minstrelsy of the Border. Fragments of it first appeared in Herd's Scottish Songs, 1776, and Johnson's Museum, under the titles of Kertonha' and Tam Lyn.

XV. The RYNG of the ROY ROBERT. In Mackenzie's Lives, vol. I., and Pinkerton's list of the poems in the Folio Maitland ms., this poem is ascribed to Deine David Steill. It begins,

“ In to the ring of the roy Robert.”

A modernized copy is printed in Watson's Collection of Scottish Poems, p. 2, which begins,

“ Dureing the reigne of the Royal Robert.”

XVI. SYR EGEIR and SYR GRYPE. A modernized copy of this romance is preserved in the Folio ms. of the original editor of the Reliques of ancient English Poetry. It is divided into six cantos, and consists of about 1470 lines. It begins,

“ It ffell some time in the land of Beame,

There dwelled a lord within that realme;

The greatest he was of renowne,

Except the king that ware the crowne;

The called him to name Erle Bragas,

He marryed a lady was fayre of face;

They had no child but a daughter younge,

In the world was none soe fayre thing;

They called that lady Winglayne;

Husband would she never have nane;

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Neither

Neither for gold, nor yett for good,
 Nor for no highnesse of his blood,
 Without he wold with swoords dint,
 Win every battle where he went.—
 There was in that same time,
 A curteous knight called Sir Gryme;
 And of Carwicke lond was hee,
 He was a wise man, and a wittye;
 Soe there was in that same place,
 A young knight men called Egace;
 But his name was Sir Eger,
 For he was but a poure bachelour—”

Carwicke is probably Carrick in Galloway. A modernized copy of this romance, containing about 2,800 lines, was printed at Aberdeen, in 1711, under the title of “Sir Eger, Sir Graham, and Sir Graysteel.” It appears to have been extremely popular in Scotland at an early period; for Hume of Godscroft, in his history of the family of Douglas, relates that James V. was accustomed, in familiar conversation, to denominate Douglas of Kilspindie “his Gray-steill.”¹ This hero is likewise mentioned in Lindsay’s interludes:

“This is the sword that slew Gray-steill,
 Nocht half a myle beyond Kynneill.”²

A brief Explanation of the Life, or a Prophecy of the Death of the Marquess of Argyle, composed in Scottish rhyme by C. C., and printed in 1686, 4to, is appointed to be sung according to the tune of “old Gray-steel.”

XVII.

¹ Hume of Godscroft’s History of the Family of Douglas, Vol. I. p. 107.

² Lindsay’s Interludes. Ap. Pinkerton’s Scottish Poems, Vol. II. p. 18.

XVII. BEUIS OF SOUTHAMTOUN. This romance is preserved in the Auchinleck MS., and begins,

“ Lordinges herkneth to mi tale,
Is merier than the niztingale,
That y schil singe;
Of a knizt ich wil zou rounne,
Beues a knizt of Hamtoun,
Withouten lesing.”

In the third folio, this stanza is changed for the short couplet, which begins,

“ Saber Beues to his hous hadde,
Miche of that leuedi he dradde—”

As “ the French Tale ” is repeatedly quoted, it appears to be a translation from that language. A modernized copy was printed by Pinson, without date. As it is full of combats and feats of Chivalry, from beginning to end, it was a favourite composition, in the middle ages, and is frequently quoted by ancient writers, though it contains few poetical beauties. Some beautiful passages might, however, be extracted. Josiane, the mistress of Sir Beues, is thus described—

“ Josiane that maid het,
Hire schon wer gold upon hire fet;
So faire zhe was, and brizt of mod,
Ase snow upon the rede blod.”

The popularity of this romance, appears to have been uncommonly extensive. Lhuyd mentions the Welsh Ystori Boun o Hamton. The Italians had Buovo, d'Antona, in their own language, before 1348.

XVIII. The Tale of the THREE WEIRD SISTERS. This romance is unluckily lost, and the obscure characters, in which these singular personages have been described, are nearly effaced from the “ mouldering
creed

creed of tradition." The Weïrd Sisters were probably the *parcæ* of classical antiquity, delineated in the terrific attributes of the Gothic deities. In Scandinavian mythology, their names were Urda, Valdandi, and Skulda. Malone, in his chronological order of Shakespear's Plays, article *Macbeth*, says, "In the additions to Warner's Albion's England, which were first printed in 1616, the story of the three Fairies, or Weïrd Elves, as he calls them, is shortly told."

XIX. The Tale of the WOLF OF THE WARLDIS END, is likewise lost, as no MS. copy has been preserved. The romance, for the convenience of singing or narration, has probably been melted down by tradition into detached fragments, from which songs and nursery tales have been formed. I have heard fragments of songs repeated, in which the "well of the warldis end is mentioned," and denominated "the well Absalom," and "the *cald well* sae weary." According to the popular tale, a lady is sent by her stepmother to draw water from the well of the world's end. She arrives at the well, after encountering many dangers; but soon perceives that her adventures have not reached a conclusion. A frog emerges from the well, and, before it suffers her to draw water, obliges her to betrothe herself to the monster, under the penalty of being torn to pieces. The lady returns safe; but at midnight the frog-lover appears at the door, and demands entrance, according to promise, to the great consternation of the lady and her nurse.

"Open the door, my hinny, my hart,
Open the door, mine ain wee thing;
And mind the words that you & I spak
Down in the meadow, at the well-spring."

The

The frog is admitted, and addresses her—

“ Take me up on your knee, my dearie,
Take me up on your knee, my dearie;
And mind the words that you & I spak
At the cauld well sae weary. ”

The frog is finally disenchanted, and appears as a prince, in his original form.

In the romance of Roswall and Lilian, it is said, that

“ The knight that kept the *Pavent well*,
Was not so fair as Roswall. ”

Whether these circumstances have any relation to this romance, I cannot determine.

XX. The Tale of the RED-ETIN WITH THE THREE HEADS.

XXI. The Tale of the GIANTS THAT EAT QUICK MEN.

XXII. The Tale of the THREE-FOOTED DOG OF NORROWAY.

These romances are lost, or only exist as popular tales. The Red-Etin is still a popular character in Scotland; and, according to the vulgar etymology of his name, is always represented as an insatiable gormandizer on red or raw flesh; and exclaiming, as in the story of Jack and the Bean-stalk,

“ Snouk butt, snouk ben,
I find the smell o' earthly men. ”

In Beaumont and Fletcher's *Knight of the Burning Pestle*, the giants and etins are mentioned. *

The idea of the giants who devoured quick men, is probably derived from the Cyclops, as they are generally

* Beaumont and Fletcher's Plays, Vol. VI.

nerally placed in Etaland ; by which, I presume, either Italy or the country of giants is signified.

I have never heard the Three-footed Dog of Norway mentioned in a popular tale ; but suspect the story to be similar to that of “ the Black Bull of Norway,” which is common in Scotland, and forms the groundwork of one of Músæus’ Popular Tales of the Germans.

XXIII. ON FUT BY FORTH AS I CULD FOUND. Unknown.

XXIV. THE PURE TYNT. Probably the groundwork of the Fairy tale of “ the pure tint Rashycot,” a common nursery tale.

XXV. THE CANTERBURY TALES OF CHAUCER.

XXVI. THE MERVELLIS OF MANDIVEIL. Printed by Wynken de Worde, 1499.

XXVII. THE GOLDEN TARGE OF DUNBAR. Printed at Edinburgh, by Chepman and Myllar, 1508.

XXVIII. THE PALEIS OF HONOUR, by G. Douglas.

The greater part of these metrical romances are translated from the French, though probably not without considerable embellishments from fancy or tradition. Still, however, it may be reckoned dubious, whether the original stories be of British or of Norman growth ; though, from different causes, they might be inferior in popularity to the Norman versions or *refaccimentos*. To the romances of the second class, in which the characters *are of French or Norman origin*, the Norman *trouveurs* have a more appropriate claim. Even some of these, however, do not appear to have been of Norman origin. Thus—

I. ARTHOUR OF LITIL BRETANGZE, seems to have been originally an Armorican story. The history
of

of Arthur, an Armorican knight, was translated from the French by Henry Lord Berners, the translator of Froissart.¹ This hero of chivalry is mentioned by Chaucer in the Romaunt of the Rose, where Largesse holds by the hand “a knight of prise,

Was sibbe to Arthour of Bretaigne.”²

II. THE BALD BRABAND.

III. FERRAND, EARL OF FLANDERS, THAT MAREIT THE DEVIL. The romance of Ferrand is lost; but the story is probably the same which is related by Gervase of Tilbury, “de Domina castri de Espervel,”³ and by Bowmaker, of the ancestor of the Plantagenet family.⁴

IV. THE TALE OF THE FOUR SONS OF AYMON. Ducange, in his Glossary (ad *Ministelli*), quotes the fragment of an old Chronicle, which declares, that “Les Quatres Fils Haimon, et Charlon li plus grans” were among the heroes of Chivalry,

“De quoy cils Menestriers font les nobles Romans.”

V. THE TALE OF THE BRIG OF THE MANTRIBIL. The romance of this name seems to be lost; but the story, as Mr Pinkerton has observed, is alluded to in Barbour's Bruce; where it is said, that Charlemagne

“—— wan *Mantrybill*, and passed Flagot.”⁵

VI. THE SIEGE OF MILAN.

VII. ROBERT LE DYABIL, DUC OF NORMANDIE. This romance seems to have been extremely popular in France. An old French romance, in prose, entitled “Robert le Diable,” is quoted by Carpentier;

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and

¹ Warton's History of English Poetry, vol. iii. 58.

² Chaucer's Romaunt of the Rose, 1561, f. 121.

³ Otia Imperialia ap. Script. Rer. Brunsvic. vol. i. p. 978.

⁴ Forduni Scotichron. à Goodall, vol. 2. p. 9.

⁵ Barbour's Bruce, à Pinkerton, vol. i. p. 81.

and another, on the same subject, occurs in *Bibl. Bleue*, vol. 1. Warton, on the authority of Beauchamp, mentions a French morality on this subject, entitled, "Comment il fut enjoient à Robert le Diable, fils du Duc de Normandie, pour ses mesfaits, de faire le fol sans parler, et depuis N. S. eut merci delui." An excellent edition of the English metrical romance was published, at London, in 1798, by J. Herbert, from an ancient illuminated MS., which the editor supposes to have been transcribed from an ancient edition in 4to, printed either by Pynson, or Wynken de Worde.

VIII. CLARYADES AND MALIADES. Of this romance, a fine MS., of the latter part of the 16th century, is preserved in the New-Hailes Library. Though the end, and seven folios of the beginning, be wanting, it contains above 13,000 lines, and is divided into five books. The Romance has all the peculiarities of Scottish diction and orthography; but appears, according to the author's declaration in the fifth book, to be a translation from the French.

" Nocht can my pen discryue nor zit advance,
His valiant deidis nor his chevalrie,
So far as might be reasoun satisfie,
He that in French has red this historie;
To sic ane rethorick ather be laud and glorie,
As unto him that did this buik compyle,
In French illumining with his golden style;
And he that did it out of French transleat,
Hes it depaint of languag full ornat,
And lustie termis richt poetical;
Bot I the third, and secundest of all,

Can-

Cannot so meitter, as thay put in prose ;
 Full oft they put the nettill for the rose,
 And oft the bindweid for the lillie quhyte.”—

The poem seems to have been composed for recitation, as the author sometimes mentions his auditors ; as in the second book,

“ It sould me vex and eik my awditouris,
 For to indyte the half of thair dolouris.”

The countries of

“ Garnat, Galice, France & Spainze,
 Ingland, Irland, Esture & Castelzie,”

are enumerated in this romance ; and the “ kingrik of England” is ranked as “ nixt vnder France, of lawde, honor, and fame.” The Bishop of “ Durhame,” and the Knight of Northumberland, are mentioned in different passages, as well as “ Sir Gilzam de la Forrest of Scotts regioun,” and “ Sir Hew de la Bas of that natione.” Before each of the books, a blank space is left, apparently for the prologue ; the insertion of which is, however, omitted by the transcriber, except in the fifth book, which commences,

“ In Mayis seasoune, soft and sweit,
 When balmie liquor dois on leavis gleit,
 And bellis brekis, and blomis on breid,
 And pleasantlie enamellit is the meid,
 All ower depaintit with cullouris new ”—

Here the transcriber breaks off abruptly.

Several characters of classical antiquity are mentioned in Clariodus and Meliades ; but they are such as are more famous in Gothic romance, than in the ancient authors. It may therefore be presumed, when the author mentions “ Æolus, Neptunus, Venus, Lucretes, Apollo, Heline, and Penelope,” that he refers to

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those convenient chronicles of the middle ages, which superseded the necessity of consulting the classics; especially as he likewise mentions "*Panthasilla, Candas, Palexine, Dormigill, Grissald,*" with "*Queen Proserpina and the court of Fari.*" The number of simple and beautiful passages in this romance, the minute delineation of the pomp and circumstance of Chivalry, the decorous reserve of the female character, and the accurate description of the forms of tournaments, and other festal entertainments, strongly suggest the propriety of publishing either the whole of the work, or such a series of extracts, as might illustrate the manners of the interesting period to which it refers. As it is possible another MS. may exist in some private library, from which the defects of the New-Hailes copy may be supplied, it may be proper to give the beginning and end of that MS. It begins with the combat of Clariodus and the Lombard Knight,

" Bricht as ane angell schyning in his weid,
With force of speir upon his mightie steid"—

It ends with the tournament in France, in which Clariodus is proclaimed "*Elu Count a la bell.*"

" Ane moneth out, did lest this tournay,
That the knights did him counter day by day"—

This romance is probably alluded to in *Roswall and Lillian*,

" For blyther was not *Meledas*,
When as she married *Claudius*;
Nor Belsant, that most pleasant flower,
When she got Ronald to paramour."

IX. YPOMEDON. The hero of this romance is a Norman, though his name be derived from the Theban war. He is son of Ermones King of Apulia, and, by his

his courtesy and skill in hunting, gains the affections of the heiress of Calabria, whom he visits in disguise. Warton,¹ who has exhibited some extracts from this romance, is of opinion that it is translated from the French; and Tyrwhitt² finds that a romance of this title was written in French by Hue de Roteland, an Englishman, about the close of the thirteenth century.

In the third class of romances, the heroes and heroines of classical antiquity are introduced in the characters of the Knights and Dames of Chivalry; and the costume and manners of the middle ages, are engrafted on the stories of Greece and Rome. As religion and morality had been closely interwoven with the texture of the system of Chivalry, and as this intimate connexion had been drawn still closer by the Crusades; the terms of Chivalry are also applied to religion. The soldier who pierced our Saviour's side, is represented as a knight, who was made "to take his speare in his hande, and justen wyth Jesus;"³ and the Christian is denominated the knight of Christ. Thus, Paul exhorts Timothy "to traueil as a good knyghte of Crist Ihū," in teaching other men; and adds, "no man holdynge knyghthode to gode, unwrappith hȳ silf in worldly needes."⁴ The confusion which this intermixture of terms produced, it is easy to perceive, must have been little inferior to the ludicrous combinations of gods and heroes in the mythological systems of the ancients. Accordingly, we find, in one of the ancient romances, the worship of Pagan deities ascribed to the Mahometans, and these deities themselves represented as saints.

" Amiztful

¹ Warton's Hist. of English Poetry, vol. i. p. 198.

² Tyrwhitt's Canterbury Tales, 4to, vol. i. p. 43.

³ Vision of Pierce Plowman, Passus 18.

⁴ Wickliffe's New Testament, 2 Tim. ii. 3 MS.

“ Amiztful Mahoun he gan to seyn,
 And Teruagaunt of michel meyn,
 In zou was neuer no gile;
 Seyn Jubiter, and Apolin,
 Astirot, and seyn Jouin,
 Helpe now in this perile.” *

It is extremely to be regretted, that so few romances of this class are preserved, as they are no less illustrative of the ancient vernacular language, of the manners and habits of the middle ages, than those compositions, in which the characters, as well as the costume, are peculiar to the period of Chivalry. It is not improbable, but the compositions of Gower and Lydgate, who seem to have had a predilection for classical stories, might, by the superior popularity which they attained, supersede the more ancient romances, and occasion their sinking into oblivion. The compositions of this class, mentioned in the Complaynt, are,

- I. THE TALE OF PORTEUS AND ANDROMEDA.
- II. THE TALE OF HERCULES AND THE HYDRA WITH SEVEN HEADS.
- III. THE TALE OF THE TRANSFORMATION OF ACTEON.
- IV. THE TALE OF PYRAMUS AND THISBE.
- V. THE AMOURS OF LEANDER AND HERO.
- VI. THE TALE OF JUPITER AND IÔ.
- VII. THE TALE OF JASON AND THE GOLDEN FLEECE.
- VIII. THE TALE OF THE GOLDEN APPLE.
- IX. THE TALE OF DEDALUS FORMING THE LABYRINTH FOR THE MINOTAURUS.
- X. THE TALE OF MIDAS.

XI.

* King of Tars, MS.

XI. OPHEUS KING OF PORTINGAL. Whether any romance of this particular title exists, is uncertain. Orpheus is probably the name intended; but I know no romance, in which he is represented as King of Portingal. In the Auchinleck ms., however, he is represented as King of Winchester; and it is possible, that Portingal may be a trivial variation of the same story. The romance, in the Auchinleck ms., is entitled Orfeo & Heurodis; and begins,

“ Orfeo was a king,
 In Ingland an heize lording;
 A stalworth man and hardi bo,
 Large and curteys he was also;
 His fader was comen of king Pluto,
 And his moder of king Juno;
 That sum tyme were as godes yholde,
 For aventours that thai dede and told,
 This king sojourned in Traciens,
 That was a cite of noble defens;
 For Winchester was cleped tho
 Traciens with outen no.”

The name of Winchester renders it probable, that this beautiful romance, in which the Gothic, or perhaps Celtic mythology of the Fairy court, is introduced, is of Welch origin. In the *Mort d'Arthur*,¹ the city of Camelot, a famous residence of Arthur, which contained the Round Table, is said to be Winchester; to which city, the name of Kaerguen, as Mr Ellis has observed, is given by Geoffroy of Monmouth;² from which we may infer, that it was the capital of Gwent, or Gwynneth.

The

¹ *Mort d'Arthur*, Part I. c. 44.

² *Way's Fabliaux*, Vol. I. p. 246.

The romance of Orfeo and Heurodis consists of about 560 lines; the versification, for the period in which it seems to have been composed, is flowing and harmonious, and the story is adapted to the manners of Chivalry. Heurodis is carried away by the king of the Fairies, and is recovered by Orfeo, in the disguise of a minstrel. Unlike the classical story, the catastrophe terminates quite successfully. The description of Fairyland is equally beautiful for the composition, and curious for the mythology. The account of Fairy hunting, coincides with the popular superstition, beautifully delineated in that passage of the scarce and curious poem, entitled "Albania;" which begins,

"E'er since of old the haughty Thanes of Ross,"
&c.¹

As this passage has been often cited, it is better known than the following, from our romance:

"He mizt se, him bi sides,
Oft in hot undertides,
The king o fairy, with his rout,
Com to hunt him al about;
With dim cri, and bloweing,
And houndes also with him berking,
Ac no best thai no nome,
No neuer he nist whider thai bi come."

Besides this romance, the classical story of Orpheus is the subject of one of Henrysone's poems, which was printed by Chepman and Myllar in 1508, under the title of "the traitie of Orpheus kyng, and how he yeid to hewen & to hel to seik his quene." The morality of this poem is better than the poetry, which is much inferior to that of many of Henrysone's productions.

¹ Albania, p. 19.—London 1737.

productions. This author united a powerful allegorical genius with considerable descriptive powers; nor was he devoid of that dry, *naïf* humour, which characterizes his master, Chaucer.

Besides these romances, the "Tale of the Priests of Pebles" is cited in the Complaynt, p. 223, as a popular composition. Indeed, this enumeration of popular tales and romances, cannot be considered as complete, though it marks the peculiar taste of the author of the Complaynt. "The Maying of Chaucer," a copy of the "Complaint of the Black Knight," adapted to the Scottish idiom, was printed in 1508, as well as "Sir Eglamour of Artoys," a metrical romance, alluded to in "Cockelby's Sow;" which animal, it is said,

———"gaif a batell curious,

To Eglamoir of Artherus."

Douglas mentions "Peirs Plowman," "Maitland upon auld Beird Gray," "How the Wran came out of Ailssay," "Gilbert with the white hand," "How Hay of Naughton slew in Madin land." Madin land, is probably the country of the Amazons, and seems formerly to have been the subject of some popular Scottish songs; for the following lines occur in a medley in Constable's ms. Cantus:

"Wee be all of Maiden land,

Maidens you may see."

Douglas mentions "Crabbit Johne the Reif," whose name likewise occurs in the writings of both Dunbar and Lindsay. The latter author, in his tragedy of Heateun, says, that the Cardinal, in his disgrace,

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———"sum

† Douglas' Palice of Honour, Part III. st. 48.

—“ sum time, wist not quhair to hyde his heid,
Bot disagysit, like Johne the Raif, he zeid.”¹

Lindsay likewise mentions the “ Spreit of Gy,” probably alluding to the romance of “ Gy of Warwicke.”

In a ms. poem of Wedderburne, an allusion occurs to another romance—

“ Zung Pirance, the son of erle Dragabald,
Was dirlit with lufe of fair Meridiane;
Scho promest him hir lufe evin as he wald,
And in ane secret place gart him remane,
Blawand ane kandill by art magiciane,
In frost and snaw quhill day licht on the morne.”²

A considerable number of the romances here recited, appear to have been equally popular in England, about the period of the Complaynt; for, the language in which they were composed, was understood with equal facility, in both kingdoms, and the manners of the lower classes were not essentially different. In “ a Letter; whearin, part of the entertainment vntoo the queenz Maiesty, at Killingwoorth castl in Warwik Sheir, in the Soomerz Progress, 1575, is signified,” we are presented with the following curious enumeration of romances and songs, which were then popular in England.

“ Captin cox, an od man I promiz yoo : by profession a mason, and right skilfull, very cunning in fens, and hardy az Gawin; for his tonsword hangs at his tablz eend : great querit he in matters of storie : for as for King Arthurz book, Huon of Burdeaus, The foour suns of Aymon, Beuys of Hantun, The squyre of lo degree, The knight of courtey and the lady

¹ Lindsay's Works, p. 204. 1592.

² Bannatyne ms.

lady Faguell, Frederik of Gene, Syr Eglamoour, Syr Tryamoour, Syr Lamweil, Syr Isenbras, Syr Gawyn, Olyuer of the castl, Lucres and Eurialus, Virgels life, The castl of Ladiez, The wido Edyth, The King and the Tanner, Frier Rous, Howleglas, Gargantua, Robin-hood, Adam Bel Clim of the Clough & William of Cloudesley, The Churl and the Burd, The seuen Wise Masters, The wife lapt in a Morels skin, The sak full of nuez, The Seargeaunt that became a Fryar, Skogan, Collyn Cloout, The Fryar and the Boy, Elynor Ruming, and the Nutbrooun maid, with many moe then I rehearz heere: I beleue he haue them all at hiz fingers endz. Then in philosophy, both morall & naturall, I think he be az naturally ouerseen: beside poetrie and astronomie, and oother hid sciencez, as I may gesse by the omberty of hiz books: whearof part, az I remember; The sheperdz kalender, The ship of Foolz, Danielz dreamz, The booke of Fortune, Stans puer ad mensam, The hy wey to the Spithouse, Julian of Brainfords testament, The Castle of Loue, The booget of Demaunds, The hundred mery Talez, The book of Riddels, The seauen sororz of women, The prooud wiues Pater Noster, The Chapman of a peniwoorth of wit: Beside hiz auncient playz, Yooth and Charitie, Hikskorner, Nugize, Impacient pouertie, and heer with, Doctor Baords breuiary of health. What shoold I rehearz heer? what a bunch of ballets & songs, all auncient! az, Broom broom on hil; So wo iz me begon; Trolly lo; Ouer a whinny Meg; Hey ding a ding; Bony lass vpon a green; My bony on, gaue me a bek; By a bank az I lay: and a hundred more, hath fair wrapt up in parchment, and bound with a whip cord. And az for allmanaks of antiquitee (a point for Ephe-

merides) I weene hee can sheaw from Jasper Laet of Antwarp, vnto Nostradam of Frauns, and thens vnto our John Securiz of Salisbury. To stay you no longer heerin, I dare saye hee hath az fair a library for thees sciencez, and az many goodly monuments, both in prose & poetry, & at afternoonz, can talk as much without book, az ony Inholder betwixt Brainfoord and Bagshot, what degree soeuer he be, " &c. ¹

This comparative view of the poetical taste of the sister kingdoms, will show, that many of the romances, which engaged the attention of the Scottish Lowlanders, were, at the same period, popular in England. Indeed, from the similarity of language and manners, it is extremely probable, that the same minstrels might occasionally exhibit their performances in both countries. Accustomed to a wandering and unsettled life, they were generally welcomed wherever they came; and, wherever they came, they were anxious to recommend themselves, by accommodating their recitations to peculiar taste, or local prejudices. When Orpheus is roughly questioned by the fairy king concerning his intrusion into the court of that monarch, the minstrel replies,

" Lord, quath he, trowe ful-wel,
Y nam bot a pouer menstrel;
And, Sir, it is the maner of ous,
To seche mani a lordes hous,
Thei we nouzt welcom no be,
Zete we mot proferi forth our gle. " ²

The history of the Provençal Troubadours, of the Norman Trouveurs, and of the English Minstrels, has
been

¹ Dugdale's History of Warwickshire, p. 166.

² Orfeo and Heurodis. MS.

been investigated with equal learning and ingenuity; much curious and valuable information concerning the Welch and Irish bards has been exhibited to the public; but the state of the Minstrels in the Scottish Lowlands, has been left in great obscurity. This subject, though intimately connected with the history of romance, popular songs, and poetry in Scotland, is extremely obscure, and the researches of the editor have not enabled him to elucidate it. In Cockelby's Sow, a bard is introduced in the most contemptible company, at the "mangery" of a harlot; as in the following passage—

" A lunatyk, a sismatyk,
An heretyk, a purspyk,
A Lumbard, a Lolard,
An usurer, a *bard*,
An ypocreit in haly kirk,
A burn-grenge in the dirk. " ¹

Dunbar, who himself had some pretensions to the character of minstrel or bard, compensates, in some degree, the contempt which he perceived to be falling upon the order, by excluding them from the infernal regions,

" Na menstralls playit to thame but dowl,
For *glemen* thaire wer haldin out
Be day and eke by nicht. " ²

But it was not solely disrespect and contempt which the minstrels had to encounter. In an ancient Scottish law, which is commonly attributed to Achaius, it is ordered, that " all vagaboundis, fuilis, *bardis*, skudlaris, and sic lyke idill peopill, salbe brynt on the cheik, and skurged with wandis, bot gyf they fynd sum craft to

¹ Cockelby's Sow, ms.

² Hailes' Bannatyne Poems, p. 30.

to wyn thair leving. " It is probable, however, that this regulation extended only to wandering minstrels, whose vagrant habits of life had a natural tendency to lead them to be guilty of various irregularities. It has already been mentioned (p. 65.) that the laws of Heraldry prescribed the manner in which a minstrel was required to wear the arms of his prince or lord; and as the nobility of a great part of Scotland were of Norman extraction, and frequently held possessions both in Scotland and England, it is impossible to suppose that they would not imitate the manners of the Norman Barons in so important a practice as that of maintaining minstrels attached to their particular families. This opinion is corroborated by the existence of some fragments of genealogical poems in Scotland; such as, " An account of the Dunbars, Earls of Moray, and of the family of Sir Alexander Dunbar of Westfield, " dated 1554, in the archives of the Westfield family. It thus begins :

" The douhty deidis with mycht armipotent,

In short sentens of nobillis to conclude,

My wit is weak and insufficient,

For our defence, yat largelie bled-yair blude. " 1 "

Fragments of a similar poem, relating to the Arbuthnot family, as I am informed by a gentleman who heard the character of Hugh le Blond, the ancestor of the family, recited; were lately current among the dependents of that house. Scot of Satchell's History of the name of Scott, is a later work, of a similar kind; which, however, marks the antiquity of the practice: as, about the middle of the 17th century, the ancient customs were by no means eradicated.

1 History of Moray, MS.

radicated from the Scottish Border. Of the genius of the Scottish minstrels, it is difficult to form an accurate opinion, as so few compositions, which can be certainly referred to them, are extant. A considerable list of the names of early Scottish poets is preserved ; but, to very few of these, could the term of minstrel be applied with propriety. Henry, the author of the *Wallace*, has perhaps the best claim to this character ; since, according to Major, he gained his food and clothing by the recitation of histories or “gests” before the nobles of the land.¹ I have found no mention of a “king of the minstrels” in Scotland.

From the intimate connexions of the Scottish Lowlanders with the Celtic tribes of the Highlands and Galloway, as well as with their “gude auld freindis of Erischerie of Ireland,” it would have been extremely extraordinary had they remained unacquainted with the poetical history of these tribes. Among the Irish, and their descendants the Gaël of Scotland, the system of Bardism was closely interwoven with the manners and habits of the people, and has disappeared only at a very late period. Derricke, in his account of the wild or unsubdued Irish tribes, declares, that “the barde by his rimes, hath as great force amongst Woodkarne to perswade, as the elloquent oration of a learned oratour amongst the ciuill people.”² The same author, mentioning “the pollicie of the bards to doe mischiefe, by repeating their forefathers actes,” devoutly exclaims, “O craftie apostle, as holy as a deuill !” This Derricke, who, according to his own opinion,

“ —was

¹ Major, Hist. Brit. l. iv. c. 14.

² Derricke's Image of Ireland, 1581.

“ —was no famous oratour, nor craftie manne of law,
Which from a but of muskadine, a tunne of malmessie drawe,”
in his rude style, and barbarous versification, descants
on the attachment of the Irish to their own poetical his-
tory. After describing the rustic fashion of their en-
tertainments, he adds,

“ Now when their gutts be full, then comes the pastime in ;
The bard and harper, melodie unto them doe beginne ;
This barde he doeth reporte, the noble conquests done,
And eke in rimes shewes forthe, at large, their glorie thereby wonne.
Thus he at randome ronnethe, he prickes the rebells on,
And shewes by such externall deeds their honour lyes upone.
And more to stir them up to prosecute their ill,
What greate renowne their fathers gotte, thei shewe by riming skill.
And thei most gladsome are, to heare of parents name,
As how, by spoiling honest men, thei wonne suche endlesse fame ;
Wherefore, like graceless gastes sprong from a wicked tree,
Thei growe, through daily exercise, to all iniquity.”

The attachment of the Scotch Highlanders to the
subjects of their native poetry, was not inferior to that
of the Irish ; and Carswell, Bishop of the Isles, in the
preface to his Irish Liturgy, published in 1566, ac-
cuses his countrymen of neglecting the sacred scrip-
tures, from their fondness for the histories of the Mi-
lesians, Tuath de Danans, and Fingalians. Nor were
the Lowlanders quite unacquainted with these Celtic
heroes, though they did not hold them in high
estimation. In Barbour's Bruce, the Lord of Lorn,
with great propriety, compares the Scotch hero to
Gowmacmorne, ¹ one of the most celebrated champions,
among the tribes of Irish extraction. In the early edi-
tions of that poem, Fingal is likewise mentioned. It
is possible, some Gaelic Poem may be still preserved,
which may explain this allusion. In the “ Houlate ” of
Holland,

¹ Barbour's Bruce, à Pinkerton, L. III. p. 66.

Holland, an Irish Bard, acquainted with all the Kings of the "Erchrie," is personated by the raven. In the "Historie of Squyer Meldrum," and also in his Interludes, Lindsay has mentioned Gowmacmorne as a well known character. Thus, the Squire replies to the challenge of the English champion,

"Thocht thou be greit like Gowmacmorne,
Traist weill I sall zou meit the morne."¹

And in the Interludes,

"I trow yone be grit Gowmakmorne."²

In the Interlude of the "Droichis," not only "worthie king Arthour and Gawane" are mentioned, but likewise the Gaelic Fyn Mackowll and Gowmacmorne, who must, of consequence, at that time, have been characters popular among a Lowland audience. Had these personages been introduced to represent their particular characters in the Interludes, this inference might not have been logical; but as they are merely mentioned in rapid allusions, the consequence seems to follow undeniably. To vindicate the authority, or the authenticity of the Irish or Gaelic poems, which have been presented to the public, is not only foreign to the present investigation, but would require a knowledge of the various Celtic dialects, which the editor by no means possesses. He cannot, however, avoid remarking, that the Irish or Gaelic Bards, in the most early periods of Scottish history, were held in much higher approbation, than in the latter; and were even admitted to exhibit in the presence of Majesty. Thus, at the coronation of Alexander

III,

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¹ Lindsay's *Historie of Squyer Meldrum*. 1594.

² Lindsay's *Interludes*, ap. Pinkerton's *Scottish Poems*. 1792.
Vol. II. p. 18.

III, his genealogy to Fergus I. was recited by a Gaelic Bard, dressed in a scarlet tunic. ¹

For the original establishment of Minstrels or Bards, among the Celtic tribes of Ireland, Scotland, Man, Wales, Cornwall, and Armorica, it is needless to have recourse to the institutions of Druidism. Druidism is itself so obscure, that it can hardly be expected to elucidate any other subject. But it is an established fact, that, among the Celtic tribes, the order of Minstrels was more numerous, more respectable, and of more extensive influence, than in any nation of Gothic origin. The origin of romantic fiction is a most curious subject of investigation, but involved in the greatest obscurity. Those who have most deeply investigated the subject, have formed opinions extremely different; but the facts which they allege in support of their respective theories, are better calculated to establish their own opinions, than to invalidate those of others. The two systems which have attracted most attention, may be denominated the Gothic and the Arabic. Of the Gothic system, Mallet, the ingenious author of the history of Denmark, notwithstanding his numerous blunders, may be regarded as the author. During a long residence at the Court of Denmark, he imbibed a taste for the native literature of that country; and, in glowing and eloquent language, he delineates the characteristic features of the Icelandic poetry, and illustrates its probable influence upon the literature of the middle ages. His elegant translator has adopted the same opinion; and, in his *Essay on Romances*, ² adduces a variety of arguments to support

¹ Forduni Scotichronicon, l. x. 2.

² *Reliques of Ancient English Poetry*, Vol. III. 4th edit.

port it. This opinion has likewise been embraced by Pinkerton. The Arabic system is of higher antiquity, and probably originates from the Spanish writers, who ascribe all the peculiarities of their poetry and language, to the innovations introduced by the Moors. It is maintained by Warburton, in his remarks on *Love's Labour Lost*, and supported with copious illustrations by Warton, in his preliminary dissertation to the *History of English Poetry*. According to this system, all the peculiar ideas of the Oriental nations are ascribed to the Arabians; and every circumstance in the romances of Chivalry, which bears any species of resemblance to the Arabian fables, is immediately supposed to evince their Oriental origin. The *Moriscos*, or Song-romances of Spain, are supposed to be the models of the romances of Chivalry; the *fiestas de las canas*, of the Gothic tournaments; and the *Douazdeh rokh*, or twelve champions of Cai Cosrou, of the *doux peres* of Charlemagne, and afterwards of Arthur's twelve knights of the Round Table. To this system, the original editor of the *Reliques of English Poetry* replies, that the *Moriscos* of the Spaniards have no kind of resemblance to their romances of Chivalry, or *historias de Cavallerias*; that the manners of the Mahometans, particularly their intercourse with the fair sex, were totally averse from the spirit of Chivalry; that the ancient Minstrels display the most profound ignorance of Mahometan customs; and that the Bretons, or Armoricans, whom Warton supposes to have been the first to adopt the Arabic fictions, were precisely the most dissimilar to the Moors of Spain, in manners, habits, and language; while no province in France was more remote in situation, than that which

they inhabited. He farther remarks, that the Arabic original of the romances of Chivalry, is invalidated by the subjects of the most ancient of these compositions; which are not Moorish, but British, or Armorican. The oldest Spanish romances are reckoned translations from the Norman French. According to Herberay, the original of Amadis de Gaul, the first romance printed in Spain, was written in the dialect of Picardy: Now, we are assured by the elegant Tressan, that the dialect of Picardy is almost exactly similar to the Norman French of the ancient *fabliaux*.^{*} It must be observed, however, that this last objection applies with almost equal force to the opinion which the ingenious editor himself maintains. If the subjects of the romances of Chivalry be not Moorish or Arabian, neither are they Scandinavian. The Icelanders, like the Normans, have celebrated many of their native chiefs in their Sagas; but the subjects of many, are Welch or Armorican. Thus, in Peringskiold's list of Scandic mss., in the Royal library of Stockholm, besides a metrical history of king Arthur, which records his league with Charlemagne, the following titles occur: SAGAN AF IVENT, EINGLAND KAPPE; the history of Ewain, Arthur's best beloved knight in England, containing his combats with the Giants and Blacks. This is undoubtedly the romance of Ewain mentioned in the Complaynt. SAGAN AF HERRA BEWUS; the romance of Sir Bevis. SAGAN AF ARTUS FAGRA; the voyage of Arthur the Fair, and his two brothers, to the remotest regions of India, in quest of the Phoenix, to cure their father. I suspect this to be the "Tale of Arthur knyght, he rade on nyght," &c. in the Complaynt. TROJOMAN-

NA

^{*} Tressan, version d'Amadis de Gaule, Vol. I. Discours Prelim.

NA SAGA; the history of the Trojans, commencing with Jason and Hercules. BRETTOMANNA SAGA; the history of the Bretons, deducing their origin from Troy. SAGAN AF KARLA MAGNUSE OG KOPPUM HANS; the history of Charlemagne and his knights, comprehending the exploits of Oddegeir, Rolland, Otuel, Huon, and Ferragus, with the fight of "Runsi-vald." ¹ Almost all the Scandic poems, preserved, are of Icelandic origin, and ascend to no high antiquity. The Niflunga Saga, the most ancient of their historical tracts, refers to Teutonic or German authorities. The Germans themselves, according to Adelung and Eichhorn, translated their first romances from the Norman French, selecting, with particular care, those which related to the ancient British heroes, as Tristram, Gawain, and the other Knights of the Round Table. Thus, the Lancelot du Lac of Arnaud Daniel, was translated by Ulric of Zezam in 1190; and Sir Tristram, by Godfrey of Strasburg, in 1250. ² The fame of Sir Tristram among the Gothic tribes, was not inferior to that of Guy of Warwick among the Saracens; and when the tomb of a Lombard king was opened in 1339, his sword was marked with this inscription, "C'el est l'espée de Meser Tristant un qui occist l'Amoroyt d'Yrlant." ³

Struck by the force of these objections to the Arabic and Scandinavian systems, an ingenious writer, of whose observations I have availed myself, suggests Armorica as the cradle of romantic fiction; and the same arguments by which that is rendered probable, apply with

¹ Wanley, ap. Hickes Thesaurus, Vol. II. p. 314-5.

² Eichhorn's Geschichte der Cultur, p. 224.

³ G. de la Flamma, ap. Scriptor. Ital. Tom. XII. p. 1028.

with still superior force to Cornwall and Wales. The inhabitants of these districts, in common with Armorica, spoke one dialect of the Celtic language, which, with some local variations, had so great a resemblance, that they understood each, without much difficulty. "Cornubienses vero et Armoricani, Britonum lingua utuntur fere persimili; Cambris tamen propter originem et convenientiam, in multis adhuc et fere cunctis, intelligibili." ¹ The remains of the Celtic language may be considered as branching into two principal dialects, each of which is divided into three different patois. The two principal dialects are the Welch and Irish. The first is divided into Welch, Armorican, and Cornish; the second into Irish, Scottish, Gaelic, and Manks; for "the Irish, Erse, and Manks," according to an Irish poet, "are three sods of one native soil." ² Of the first class, all the dialects seem to have been written languages, at a very early period. The tribes, by whom they were spoken, had lived long under the Roman government, and could scarcely have avoided receiving a tincture of Roman learning. They had long been converted to Christianity; and had consequently been made acquainted with the Scriptures. They were never mixed, or incorporated with the Gothic tribes, to whom they either opposed a vigorous resistance, or granted a precarious kind of homage; and therefore it may be presumed, that they preserved their peculiar manners and habits. The Norman Trouveurs, accordingly, refer almost constantly to Breton originals; and the Welch boast the possession of some very ancient poems. In the time of Giraldus Cambrensis, they ascribed

¹ Gyraldi Cambriæ Descr.

² Collectanea de Rebus Hibernicis, Vol. IV. 551.

ascribed an antiquity of ten centuries to some of their poetical compositions. Perhaps this antiquity may be a little exaggerated; but if the state of Britain, anterior to the invasion of the Saxons, be considered, it is by no means improbable, that the Mountain tribes of Wales should possess very ancient compositions. The Bretons, or Cimbric tribes, slowly resigned their independence, to the Saxons, and the Celtic tribes of Scotland. After the Saxons had seized upon the eastern coasts of the island, they seem still to have occupied the western coast, from the extremity of Cornwall to the Frith of Clyde. Governed by different independent chieftains, who, so far from acting in concert against their enemies, were frequently engaged in mutual hostilities, the most accessible districts were successively occupied by their Saxon invaders; and the mountainous regions being thus insulated, and prevented from aiding each other, gradually contracted their territories, till they finally lost their independence. Cornwall, or West Wales, as it is often denominated, gradually lost Devonshire and Somersetshire, and, being separated from Wales, was entirely reduced, soon after the Norman conquest. Wales, divided into three principalities, still maintained its independence till the reign of Edward I.; and, even in a later period, made some spirited efforts to acquire its freedom. The Bretons of the North, who probably occupied an extensive tract of country, extending from Wales to the Frith of Clyde, by the repeated attacks of the Scots, Picts, Danes, and Saxons, were, at a very early period, separated into various divisions. Weakened by a considerable emigration into Wales in 876, if Caradoc of Llancarvon, or his interpolator, can be trusted, their last principalities of Cum-
bria

bria or Cumberland, and Cambria or Strath-Clyde, resigned their independence; the first submitting to the Saxons in 945; the second to the Scots in 970. From these districts, the Welch language seems to have been gradually extirpated; but, as the inhabitants long preserved their peculiar manners, and enjoyed their own laws, it is extremely probable, that their histories, or traditions, would influence the early literature of Scotland. According to Innes, certain charters of Malcolm IV. and William, to the See of Glasgow, are addressed, "Francis et Anglicis, Scottis et Galweiensibus et Walensibus, et omnibus ecclesiæ S. Kentegerni de Glasgo." The law of the Scots and Brets, is mentioned in an instrument quoted by Sir D. Dalrymple, so late as 1304.¹ Armorica, according to the Welch historians, was colonized by the provincial Britains, in the fourth century, under Maximus, a Roman general, and Conan, lord of Meiriadoc. A migration of the Welch is mentioned by Llworth-hen; and, according to Gildas, many of the Britains, when assailed by the Saxons—"Transmarinas petebant regiones, cum ululatu magno, ceu celeusmatis vice, hoc modo sub velorum sinibus cantantes, *Dedisti nos tanquam oves escarum, et in gentibus dispersisti nos.*"² Armorica, as well as provincial Britain, raised the standard of revolt against Honorius, to favour the designs of the rebel Constantine; and never again resumed its allegiance. After the conversion of Clovis, it yielded a kind of nominal subjection to the Francic monarchs; but long preserved its peculiar manners and laws as a feudatory state. Even after this

¹ Hailes' Annals, Vol. I. p. 287, 4to.

² Gildas, ap. Historiæ Britann. Script. tres, à Bertram, p. 87.

this submission to the Franks, the connexion between the Armoricans, Welch and Cornish, was preserved, without interruption, till the eleventh century. To this intercourse, the Abbe Lebeuf is inclined to attribute the characteristic harshness of the Norman or romance language.¹ As the Normans in the vicinity of Armorica, had more intercourse with its inhabitants, than with any other tribe of Celtic origin, and had, like them, an order of reciters, it was very natural that they should adopt many of the legends or stories of the Bretons. Accordingly, a Norman translation of twelve Breton *Lais*, by the poetess Marie, is preserved in the British Museum, the titles of which are enumerated in the Harleian Catalogue, *Eliduc*, *Launval*, *Guigemar*, &c. In the conclusion of *Eliduc*, the following passage occurs :

“ Del aventure de ces trais
Li auncien Britun curteis,
Firent le lai pour remember
Q’hum nel deust pas oublier. ”²

A version of the *Lai le Frein*, another of these poems, a fragment of which is preserved in the Auchinleck ms. thus commences :

“ We redeth oft, and findeth y write,
And this clerkes wele it wite,
Layes that ben in harping,
Ben y founde of ferli thing :
Sum bethe of wer, and sum of wo;
And sum of ioie, and mirthe also;
And sum of trecherie, and sum of gile;
Of old auentours that fel while;
And sum of bourdes, and ribaudy;
And mani ther beth of fairy;

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Of

¹ Lebeuf, *Recherches*, ap. *Mem. de Litt.* tom. xvii. p. 718. 4to.

² Warton’s *History of Poetry*, Prelim. Dissert. I. vol. I.

Of al thingeth that men seth,
 Mest oloue for sothe thai beth.
 In breteyne be hold time
 This layes were wrouzt, so seith this rime;
 When kinges mizt our y here,
 Of ani meruailes that ther were:
 Thai token an harp in gle and game,
 And maked a lay and zaf it name;
 Now of this auentours that weren y falle,
 Y can tel sum at nouzt alle;
 Ac herkneth lordinges sothe to sain,
 Ichil zou telle Lay le frayn.
 Bi fel a cas in breteyne,
 Where of was made Lay le frain;
 In Ingliche for to tellen y wis,
 Of an asche for sothe it is,
 On en saumple fair with alle,
 That sum time was bifalle. ”¹

The romance of Emare, likewise professes to be of
 Armoric origin, as the author declares,

“Thys ys on of Brytayne layes,
 That was used by old dayes. ”²

Another of the Breton Lais, is THE ERLE OF THO-
 LOUSE, a metrical romance, of which the following
 lines are cited by Warton:

“In romance this gest,
 A Ley of Britayn called I wys. ”³

The song of *Sir Gowther*, is taken from one of the
Layes of Britanye; and Chaucer attributes the same
 origin to his *Frankleins Tale*.

“Thise olde gentil Bretons in hir dayes,
 Of diverse adventures maden layes,
 Rimeyed in hir first Breton tonge;
 Which layes with hir instruments they songe. ”⁴

The

¹ Lay le Freyn. Ms.

² Tyrwhitt's *Canterbury Tales*, vol. i. p. 91. 4to.

³ Warton's *History of English Poetry*, vol. ii. p. 103.

⁴ Tyrwhitt's *Canterbury Tales*, vol. i. p. 447. 4to.

The opinion which Pelletier insinuates, that the Armorican tongue is incapable of poetical harmony, is too absurd, to be seriously mentioned; and could only have been rendered more ridiculous, by his immediately mentioning one Armorican legend in verse, and quoting other two poetical works in his Dictionary. Scalliger said facetiously of the Biscayans, "they say that they understand each other; but, for my part, I do not believe them:" but it is scarcely more difficult to conceive an idea of a language incapable of being understood, than to form a conception of one incapable of metrical harmony. To the British *lais*, Warton is inclined to refer *La Lai du corne*, the original of the enchanted cup of Ariosto. To all these we may add, the romance of "Orfeo and Heurodis," the author of which says,

" Harpours in Bretagne, after than,
Herd hou this mervaille bi gan;
And made her of a lay of gode likeing,
And nempned it after the king:
That lay Orfeo is y hote,
Gode is the Lay, swete is the note. " ¹

The romance of SIR DEGAIRÉE, seems likewise to be of Armoric origin; for, after the enunciation, the story begins,

" In *litel Bretaygne* was a kyng,
Of gret poer in alle thing. " ²

That class of romances which relate to Charlemagne and his twelve peers, ought probably to be referred to the same source; since they ascribe to that French monarch, the feats which were performed by an Armorican chief. The grand source from which the fabulous history of Charlemagne is thought to be derived, is the supposititious history ascribed to his contemporary,

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Turpin,

¹ Orfeo and Heurodis. Ms.

² Sir Degairée. Ms.

Turpin, which, in 1122, was declared to be genuine, by Papal authority. The history of this work, is extremely obscure ; but, as it contains an account of the pilgrimage of Charlemagne to Jerusalem, its composition must have been posterior to the Crusades. The Abbe Velly has shewn, that the principal events which figure in the romantic history of that monarch, have no relation to him whatever, though they are historically true of the Armorican chieftain, Charles Martel. It was this hero, whose father was named Pepin, and who had four sons ; who performed various exploits in the forest of Ardenne against the four sons of Aymon ; who warred against the Saxons ; who conquered the Saracens at Poitiers : It was he who instituted an order of knighthood ; who deposed the Duke of Aquitain ; and who conferred the donation of the sacred territory on the See of Rome. Is it not, therefore, more probable, that the history and exploits of this hero, should be celebrated by the minstrels of his native country, than that they should be, for the first time, narrated by a dull prosing monk, some centuries after his death ? Is it not more probable, that when the fame of Charlemartel had been eclipsed by the renown of Charlemagne, the monkish abridger of the songs of the minstrels should transfer the deeds of the one, to the other, by an error of stupidity, than that he should have deliberately falsified history, when he had no purpose to serve ? The ingenious author to which I have already referred, seems to have pointed out the source of this error. ^a In the Armorican language, *meur* signifies, great, *mayne* ; and *marra*, a mattock, *martel* ; so that instead of Charlemagne and Charles Martel, we have Charlemeur and Charlemarra ;

^a Enquirer No. XIX. ap. Monthly Mag. Feb. 1800.

Charlemarra; names which, from the similarity of sound, might easily be confounded. A similar blunder has been committed by the Norman Trouveur, who transferred the characteristic epithet of Caradoc, from the Welch or Armorican, to the Romance language. In the Welch Triades, the invincible Caradoc is denominated *Freich fras*, from *braich* an arm, and *bras* strong, thick, or, in Armoric, *brech bras*, strong arm; and of this epithet the Norman formed his *brise-bras*, break-arm, which occurs in the fabliau *Le court mantel*.¹ The author of the monkish history of Charlemagne, likewise refers to ancient songs; for he says of Earl Oell, "De hoc canitur in cantilena, usque ad hodiernam diem."² Another class of romances relate to Arthur and the Knights of the Round Table. These are probably of Welch origin. According to Tressan, all the Norman romances of the Round Table, though versified immediately from the Latin of Rusticien de Puise, were originally derived from the ancient and fabulous chronicles of Melchin and Telezin.³ Telezin is obviously Taliessin, and Melchin is probably the Melgin mentioned as one of the earliest bards or historians by Edmund Prys about 1580.⁴ Taliessin celebrates some of the deeds of Arthur, as, the battle of Badon; and Melchin mentions his Round Table. "Had it not been for music and poetry," say the Welch, "even the deeds of Arthur had inevitably perished." Besides numerous *fabliaux* relating to Arthur and his knights, as, *Le Court Mantel*,

¹ Way's *Fabliaux*, vol. i. p. 236.

² Turpini *Histor.* c. XI. ap. Warton's *Hist. of English Poetry*, vol. i. Prelim. Dissert.

³ Tressan, *Corps d'Extraits de Romans de Chevalerie*, vol. i. Prelim. Discours, p. 15.

⁴ Jones' *Relicks of the Welch Bards*, p. 13. fol.

tel, &c. Lhuyd has enumerated various ancient Ms. romances in the Welch language, among which are *Lhyver y Greâl*, the history of Arthur and his knights. He also mentions, *Ystoria Saint Greal*; *Ystori Idrian amheraudr ag Ipotis ysprydol*, and *Ystori Boun, o' Ham-tun*.¹ The language of these poems and romances, is confessed to be obsolete, by the Welch themselves, which is a strong proof of their high antiquity; especially when it is considered how careful that nation were, to prevent innovations in their language. "Aqua novitate," says Davies, "nos semper adeo abhorruimus, ut legibus cautum fuerit, ne Bardi vocum novitati operam darent, sed vetustæ linguæ custodes, etiam constitutis præmiis, designarentur."² Geoffrey of Monmouth, in the preface to his British history, states, as a known fact, that the actions of Arthur and his successors, were at that period orally celebrated by the British bards. As this assertion relates to a fact, of general notoriety in his own time, and as it has never been contradicted; whatever opinion we form of that author's veracity, this circumstance must be admitted as an historical fact. But if we admit, that, in the songs of the Welch bards, the deeds of Arthur and his knights were celebrated in the 12th century, the improbability of an ancient document being found in the Welch or Armorican language, from which Geoffrey translated his British history, is annihilated. Besides, Geoffroi Gaimar, whose metrical history in the Norman or Romance language was written before 1146, or about twenty years after the composition of Geoffrey of Monmouth's British history, declares, that he amended

¹ Lhuyd's Archæologia, p. 264.

² Davies' Præf. in Gram. Cambro-Britt.

mended or corrected the latter work by means of two mss. ¹ Of the Welch supposed original, entitled, "Brut-y-Brenhined," no very ancient mss. exist; but it varies considerably from the Latin of Geoffrey, particularly in the names of persons; and some of that author's supposed interpolations are omitted. ² The reason assigned by Warton, for reckoning the Welch copy a translation from the Latin of Geoffrey, That *Britannia* is rendered *Bryttaen*, instead of *Prydain*, is inconclusive; as it may with equal propriety be reckoned an evidence of the Armoric original of the work. With the history of the Britains, are closely connected the romantic fictions concerning Troy, Thebes, and the Argonautic expedition. Perhaps these may be considered as modifications of the vestiges of Roman learning, which was never quite extirpated in Britain and Armorica. That the ancient British bards were accustomed to appropriate to their own nation, the tales of classical antiquity, seems to be evinced by the passage already quoted from the romance of "Orfeo and Heurodis," in which Orpheus is represented as King of Winchester, which the bard discovers to have been originally denominated Traciens, or Thrace. Besides, the enthusiastic attachment which the Welch early displayed to the idea of their Trojan origin, can scarcely be explained, on the supposition of that notion being first started by Geoffrey of Monmouth, about the middle of the 12th century. In 1284, Archbishop Peckham, in his injunctions to the diocese of St Asaph, exhorts them to boast no more of their relation to the conquered and fugitive Trojans, but to glory in the victorious cross

¹ Ellis' Specimens of the early English Poets, vol. i. p. 43.

² Morris' Observations, ap. Warton, vol. i. Dissert. i.

cross of Christ.¹ Trevisa, in his translation of Higden's Polychronicon, ironically suggests this descent of the Welch, as a reason for describing Wales before England.

“ Now this boke taketh on honde,
Wales before Englonde;
So take I in my tales,
And wende into Wales,
'To that noble blood
Of Pryamus good,
Knowledge for to wynne,
Of grete Iupiters kynne,
For to have in mynde,
Dardanus kynde. ”²

As the Welch tribes in Scotland long preserved their peculiar laws and manners, a presumption arises, that their traditions would give a tincture to the early literature of Scotland; a presumption, which derives additional strength from the early attachment of the Scottish writers to the stories of Arthur and his knights. Robert de Brunne ascribes the romance of Sir Tristrem to Thomas of Erceldoune. Wyntowne, as has been mentioned, ascribes to Huchowne of the Awle Ryale the “ Gest of Arthure,” and the “ Awyntyre of Gawane,” as well as a “ gest hystoryale,” which seems to have been a metrical version of Geoffrey, accommodated to the Scottish taste; for it is termed “ the Gest of Broyttys auld story.” Dunbar likewise ascribes “ the Aventers of Gawane ” to a poet, whom he denominates Clerk of Tranent. From the Welch or Armoric bards, it is probable that the Irish derived many of their romances of giants, fairies, ladies, and cavaliers; as there is a translation of Huon of Bourdeaux in that language. According to Mr Walker,
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¹ Concil. Wilkins, tom. ii. p. 106. 1737.

² Ranulf's Polychronicon, f. 38.

many marvellous tales are related of a terrible giant named *Forroch*, or *Ferragh*, from whom he imagines the *Sir Ferragh* of Spencer to be derived.¹ This is probably the Ferragus, or Veruagu, of the Trouveurs, from whom the name is adopted by Boiardo and Ariosto. He is described as a tremendous giant.

“ He hadde tventi men strengthe,
And fourti fet of lengthe,
Thilke panim hede;
And four fet in the face,
Ymeten in the place,
And fiften in brede.
His nose was a fot and more,
His browe as brestles wore,
He that it seize it sede :
He loked lotheliche,
And was as swart as piche,
Of him men mizt adrede.”²

The Irish was probably a written language, at a more early period than that of any other nation in the North of Europe, without the Roman pale. In the darkest period of the middle ages, Ireland not only had frequent communication with the most enlightened nations on the Continent; but was itself reckoned one of the most civilized countries of Europe. Besides the learned ecclesiastics which it boasted, the minstrels of this country excelled in music and poetry; and the order of reciters of romantic tales, is at this day hardly extirpated. According to Sir William Temple, the stories of knights, giants, dwarfs, and damsels, formed the subjects of the oral recitations of the bards³. In the Highlands of Scotland, a similar strain of fa-

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¹ Walker's Irish Bards, p. 96.

² Roland and Veruagu. MS.

³ Temple's Miscellanies, Essay 4.

bling prevails; and as Scotland is often the scene of the Irish tales, so the romantic fables of the Scottish Gaël frequently relate to Ireland and Norway. One of the tales in the *Complaynt of Scotland* is denominated "The Three-footed Dog of Norway." Skail Gillenderson, probably Skald Gillenderson, is likewise, I suspect, a Scandic story. Though many of the heroes, in the romances of Arthur and his Knights, are Irish, it does not appear that these romances ever attained popularity among the Irish tribes. According to a Welsh Triad, "three nations corrupted what was taught them of the Bardism of the Bards of the Isle of Britain, by blending with it vague notions; and on that account they lost it." These nations were the Gwyzelians, or Irish, the Cymry Llydaw, or Armoricans, and the Ellmyn, or Cimbric tribes of Germany. * The subjects of the Irish tales are humorously described in a poem, quoted by Mr Walker, entitled "*Hesper-Neso-graphia*," and composed by a Mr Jones,

" Romantic tales they to him told,
Of giants in the days of old;
Whose legs by much are longer than
The height even of the tallest man.
Whose monstrous teeth, with which they tore,
Were long as tusks of any bear.
How one of them did break the skull,
With's fist, of a robustious bull;
And on his shoulders bore the beast
Twice fourteen furlongs at the least
Unto his cave, and, as some say,
Did eat him every bit that day.
The next strange story which his ears
Received, was of some wolves and bears,
Who once were men of worth and fame,
But, by enchantment, brutes became;

And

* British Triads, ap. Monthly Magazine, April 1801.

And would, if tales sing truth, obtain
 Their former human shape again :
 That then through all the western ground,
 The crooked harp with joy should sound ;
 And that a monarch of their own
 Should sit upon the western throne." ¹

It is curious to observe the coincidence of this Irish tradition, with that of the Welch, concerning the return of their Arthur ; who, as Lydgate expresses it,

" —is a King crowned in Faerie,
 With sceptre and sword, and with his royalte,
 And shall resort, as Lord and Sovereigne,
 Out of Faerie, and reigne in Brytaine. "

The Irish or Gaelic historical poems, many of which are still current among the Irish, and the Scottish Highlanders, have the appearance of episodes, or rhapsodies, detached from larger poems, of which they seem to have formed a part ; and a series of them, relating to Fingal and his heroes, arranged with due attention to their own allusions, would certainly form a curious historical, or rather Cyclic poem. This, I am induced to believe, Macpherson has done, though certainly without due attention to the fidelity incumbent on an editor. Perhaps such an arrangement as is exhibited in Ritson's *Robinhood*, even at the present time, is not quite impossible. Many reciters of romantic tales and ancient songs, still exist in the Highlands of Scotland ; and it is probable many more may be found in Ireland. The wild romantic ballads, which are still common in the Lowlands of Scotland, it is probable, have a similar origin. Many of them have the appearance of episodes, which, in the progress of traditional recitation, have been detached from the romances of which they originally formed a

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¹ Walker's *Memoirs of the Irish Bards*, p. 148.

part. Several of the ancient songs in the *Reliques* of ancient English poetry, and in the *Minstrelsy* of the Border, are of this description. The popular song of Lord William and Fair Annie, a fragment of which has been published in Herd's Songs, under the title of "Wha will bake my bridal bread," is obviously borrowed from the Breton *Lai le Frayn*, already mentioned. The popular songs, which relate to dragons and monsters, authenticate their legitimate derivation from the tales of Chivalry. Another class of popular songs, which describe the unnatural involvements of the passion of Love, may, with propriety, be referred to the ancient romances. Such are *Lizie Wan*, *The Bony Hind*, *The Broom blooms bony*, *the Broom blooms fair*. Such perplexing incidents as these songs describe, are frequent in romance, which often presents the most dreadful situations that imagination can conceive. The son of Sir Eglamour of Artoys marries his mother, as does Sir Degairee.

"Lo! what chaunce and wonder strong
 Bitideth mani a man wiz wrong,
 That comez in to an vncouthe thede
 And spousez wif for ani mede;
 And knowes no thing of hire kin,
 Ne sche of his neither more ne min;
 And bez iwedded to gider to libbe,
 Pur auentere and bez neghz sibbe." *

In both these instances, however, a timely explanation ensues; but not so in the Legend of Sir Gregori, where the following horrid eclaireissement takes place,

"Sche seyd, allas, mi foule won,
 So sinful no was neuer no nother;
 Now icham wedded to mi son,
 That on me bi zat mi brother."

Upon

* Sir Degairee, MS.

Upon this, Gregory becomes hermit, and descends into a caverned rock, in which a dwelling was formed, "wel depe at the se grounde;" in which he causes himself to be shut up, and the key to be cast into the "se grounde."

"Ther in was his woning
To seuenteen winter weren agon,
Withouten mete, withouten drinke,
Bot dewe that fel on the marbel ston." 1

The historical songs, were a species of short romances, which seem frequently to have been introduced, for the sake of variety, into those more extended poems which were recited by fyttes or cantos. Even the long romances seem to have been chaunted to particular tunes; for the tune of old Gray Steel is mentioned; and the metrical romance of Roswall and Lilian was very lately sung, to a particular tune, in Edinburgh. In the Complaynt, various musical airs, accommodated to popular dances, are mentioned, which derive their names from historical songs or metrical romances, as *John Ermistrangis Dance*, *Robene Hude*, and probably *Thom of Lyn*, which I imagine to be only a local pronunciation of Tamlene, enumerated among the romances. The fragment of Tamlene, printed in Johnson's *Scotish Museum*, is entitled "Tam Lin;" and it is extremely probable that both forms of the word are corruptions of Thomalin or Tomlin, a name which occurs in the enumeration of rustic names in the *Pleugh Song*, a strange medley in Forbes' *Aberdeen Cantus*.

"And if it be your proper will,
Gar call your hynds all you till;

Ginkin

1 Legend of Sir Gregori, MS.

Ginkin and Willkin,
 Hankin and Rankin,
 Tarbut and Tomlin."

The tale of the Young Tamlene, is alluded to in another medley in the same Cantus, where the name is made Thomlin.

"The pypers drone was out of tune,
 Sing *Young Thomlin*,
 Be merry, be merry, and twise so merrie,
 With the light of the moon."

The air of Tamlene, is extremely similar to that of "The Jew's Daughter." The Bace of Voragon, is probably another instance of the metrical romance, adapted to a musical air. Voragon may be a corruption of Veruagu, or Ferragus, a romance which seems to have been popular both in Britain and Ireland. In the list of songs which were popular in Scotland at the period when the Complaynt was composed, we find few which are still extant; and as no very ancient sets of Scottish airs exist, it is impossible to determine, with absolute certainty, whether those songs which are still preserved, were originally chaunted to their modern airs. Musical airs generally receive their denominations from the songs which are adapted to them; and as various songs are often adapted to the same tune, the air receives its name from the most popular. Hence, the various names which some tunes have in different districts, and the frequent changes of the name of the same tune. Many of the songs of Burns, are adapted to airs which are known to have existed long before that admirable poet was born, though they do not appear in any collection of musical tunes; yet, it may be presumed, that in a few years these airs will be generally known by the names of the songs which he has

has adapted to them. But simple melodies are less injured by tradition, than the songs to which they belong. Music is an universal language, which speaks, in the same intelligible tone, to all ages and denominations of men. The peasant feels that its voice is addressed to the various emotions of his heart. It soothes the uneasiness of his soul; it alleviates the fatigue of labour, and amuses the tiresomeness of solitude. He learns to love the airs with which he has often been delighted in his infancy; and the pleasureable associations with which they are connected, increase with the number of his years. The peasant may change a tune, from the inaptitude of his ear; but he is no musical composer, to alter or mangle the airs with which he is acquainted. He has not learned his favourite airs from a music-master, or in a scientific manner; but he has acquired them in his infancy, in the bosom of his family; and, in their tones, he hears the voice of his mother, of his sister, of his youthful love. There is no fibre of his heart which does not vibrate to some of his well known strains:—you cannot improve them to him; you cannot restore him the tones of affection, which he loses by any alteration. Even if he has heard those martial airs which celebrated the deeds of his ancestors, sung by their descendants, his own relations, who are no more; would he change these rude barbarous strains, for the most delectable harmony which ever flowed to the enraptured ear of mortals? No! The peasant will not change or modify his ancient musical airs, till you drive him into civilized life, and obliterate the vestiges of ancient tradition. This is no picture of fancy: I recollect the time, when I should have thought a person guilty of a kind

kind of sacrilege, who should have changed the ancient airs of *Johnie Armstrang*, or *the Gude Wallace*. The airs of most Scottish tunes, which are still chaunted in the pastoral districts of Scotland, are much more simple than the sets which are found in collections, and which have passed under the hand of a composer. This seems to me to be a strong argument for their antiquity. Historical songs, from the nature of their subjects, are less liable to be affected by tradition, than those of any other class. Of this kind, five songs are mentioned in the *Complaynt*; three of which are still preserved, *The Battle of the Harlaw*, *The Hunts of Cheviot*,¹ *The Percy & Montgomery*, which was probably a Scottish copy of the Battle of Otterburn, not exactly the same with any edition extant. *The Song of Gilgubiskar* is probably lost, as well as the *Song of the Chevalier de la Beauté*, who was left as Pro-regent in Scotland when John Duke of Albany retired to France, in the minority of James V, and who was murdered in 1515. Of the other songs enumerated in the *Complaynt*, seven are metamorphosed in the *Collection of Godly Ballads* attributed to Wedderburne; 1. Allone, I veip in grit distress. 2. Rycht sorily musing in my mynde. 3. O mine hart, hay this is my sang. 4. Greuit (gryuous) is my sorrow. 5. Allace, that samyn sueit face. 6. Huntis vp; an air likewise accommodated to a particular dance. It is mentioned in a poem on May, by Alexander Scott, in the *Bannatyne MS.*; and, in the *Muses' Threnodie*, we hear of "Saint Johnston's Hunts up." 7. In ane mirthful morow; which is probably the song "Into a mirthful May morning," in Forbes' *Aberdeen Cantus*.

¹ Reliques of Ancient English Poetry, Vol. 1. p. 4.

tus. 8. Al Cristin mennis dance; the appropriate air of the song, "Be blyth all Christin men, and sing."

Seven of these songs are either English, or common to England and Scotland. 1. Pastance vitht gude companye. This is conjectured to be the English "Paste tyme in good cumpanye," termed "the King's Ballet," in an ancient MS. in the possession of Mr Ritson, who is inclined to attribute it to Henry VIII, "who," according to Hall, "was accustomed to amuse himself with playing at the *recorders*, flute, virginalls, and in setting of songes, or making of balattes." 2. Cou thou me the raschis grene. "Colle to me the rysshys grene," is the chorus of an old English song. ¹ 3. Kyng Villzamis note, supposed, very improbably, to be the *Kingis note*, sung by Nicholas, in Chaucer's Miller's Tale. 4. Huntis up: According to Puttenham, "one Gray acquired the favour of Henry VIII, and afterwards that of the Duke of Somerset, Protector, for making "certaine merry ballades," whereof one chiefly was, *The Hunte is up*, the hunte is up." 5. Brume, brume on hil. This song is mentioned by Laneham, describing the literary collection of Captain Cox, the mason of Coventry. And Mr Ritson cites, from an old Morality, the following lines:

"Brome, brome on hill,
The gentle brome on hill hill;
Brome, brome on Hiue hill,
The gentle brome on Hiue hill;
The brome stands on Hiue hill."

6. Greuit is my sorrou—printed by Mr Ritson, in his Ancient Songs, under the title of "the Dying Maiden's Complaint." ² 7. Trole y lolee. This is like-

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¹ Ritson's Ancient Songs, Prel. I iss. p. 53.

² ————— p. 93.

wise mentioned by Laneham; and a copy of verses, with this title, is printed in Ritson's Ancient Songs. The song in the Complaynt, however, is denominated "Trolee lolee lenmen dou;" and the English song does not exhibit the latter part of the chorus. "Trolee lolee," seems to have been almost as common a burden, or chorus, as "hey derry down." It appears from a medley in Constable's MS. Cantus, of the latter part of the 17th century, to have been the original chorus of the modern "Waly waly."

" Hey troly loly, love is joly,
A whyle, whill it is new;
When it is old, it grows full cold,
Woe worth the love untruc."

From this instance, it seems reasonable to infer, that various ancient Scottish airs may still exist under modern names. I do not consider the existence of a song or poem, in Scottish or English orthography, to be any decisive proof of its original; for, before the beginning of the 16th century, the English and Scottish dialects were so slightly different, that a trivial variation of the orthography is all that is necessary to assign a composition to either kingdom.

Of the remaining songs, 1. "Stil undir the leyuis grene," a poem of very considerable merit, is found in Pinkerton's Maitland Poems.¹ The air of this tune seems to have been accommodated to a dance, which is denominated "Lewi Grene." 2. "The frog cam to the myl dur." Mr Warton mentions a ballad "of a moste straunge weddinge of the frogge and the mouse," licensed by the stationers in 1580. Many confused and obscure rhymes concerning the marriages of cats, mice, frogs, and rats, tenaciously retain their hold

¹ Pinkerton's Maitland Poems, p. 205.

hold of the memories of nurses and children in Scotland. The following may serve as a specimen :

“ The frog (cat) sat in the mill-door, spin, spin, spinning;
When by came the little mouse, rin, rin, rinning. ”

The mouse proposes to join her in spinning; and inquires,

“ But where will I get a spindle, fair lady mine ? ”
when the frog desires it to take

“ The auld mill lever ” or lever.

3. “ Billie, vil thou cum by a lute,
And belt the in Sanct Francis cord. ”

In Constable's MS. Cantus, the following lines of this song are introduced into a medley :

“ Billie, will ye cum by a lute,
And tuich it with your pin, trow low. ”

4. “ Al musing of meruellis amys hef I gone. ”

A verse of this song occurs in the same MS. Cantus.

“ All musing of mervells in the mid morne,
Through a slunk in a slaid, amisse have I gone;
I heard a song me beside, that reft from me my sprite,
But through my dream, as I dreamed, this was the effect. ”

5. “ O lusty Maye vitht Flora quene. ” This beautiful song is printed by Chepman and Myllar in 1508, and also in Forbes's Aberdeen Cantus : a copy, with several variations, is preserved in the Bannatyne MS.

6. “ Fayr luf, lent thou me thy mantil, ioy ! ”
The original song is probably lost; but a ludicrous parody, in which the chorus is preserved, is well known in the South of Scotland. It begins,

“ Our guidman's away to the Mers
Wi' the mantle, jo ! wi' the mantle, jo !
Wi' his breiks on his heid, and his bonnet on his —
Wi' the merry, merry mantle o' the green, jo ! ”

Such ridiculous fragments were undoubtedly unworthy of preservation, if it were possible, by any o-

ther means, to trace the evanescent vestiges of our national song.

7. "Bag lap and a'," is a well known air; and, as Mr Dalyell has observed, preserved in Oswald's Collection.¹ I believe the song might be still recovered.

8. The air, of "Fut before gossep," is supposed to belong to the Witch song,

"Commer, goe ye before, commer, goe ye;
Gif ye will not goe before, commer let me."²

—quoted by Mr Ritson. Another Witch song, "The silly bit chicken," is still popular in the South of Scotland. The first verse runs thus,

"The silly bit chicken, gar cast her a pickle,
And she'll grow mickle, and she'll grow mickle;
And she'll grow mickle, and she'll do gude,
And lay an egg to my little brude."

Of the numerous Scottish songs, the fragments of which are still preserved by tradition, only those of the historical class, can be referred to any certain æra, except they have had the fortune to be accidentally quoted. But the songs which are of this class, seldom have any superior marks of antiquity. Thus, "*Goe from my window, goe*," which is quoted by Beaumont and Fletcher, in *the Knight of the Burning Pestle*, and is likewise metamorphosed into a spiritual song, might easily impose upon a person, as a composition of modern date. I have heard it sung; and, from the style, should never have attributed to it the antiquity which it may justly claim. Another of these fallacious compositions, which might baffle the acuteness of criticism, is the very ancient song, "*Hey now the day dawis*," which

¹ Dalyell's Fragments of Scottish History, p. 58.

² Ritson's Scottish Songs, Vol. I. Prelim. Disc. p. 116.

which is not only metamorphosed into a spiritual song, but quoted by G. Douglas and Dunbar; and must have been known in England before 1500, as the chorus is assumed in a musical ms. of that period. ¹ The original song, at least that which is alluded to in the Elegy on the Piper of Kilbarchan, occurs in a ms. of the Drummond collection, which contains poems by Captain A. Montgomerie, and is deposited in the College Library at Edinburgh. The song, which I suspect to be ancient, begins,

“ Hay now the day dawis,
The jolie cok crawis,
Now shrowds the shawis,
Throu natur anone;
The thissell cok cryis,
On lovers vha lyis,
Now skaillis the skyis,
The nicht is neir gone. ” ²

The Songs and Dances, mentioned in the following passage of Cockelby's Sow, a poem anterior to the time of both Douglas and Dunbar, must have belonged to the 15th century. As it describes a picture of coarse rustic festivity, it may be safely inferred, that they are among those, which, at that period, were most popular among the lower classes :

“ And his cousing Copyn Cull,
“ *Efoul of bellis ful full,* ”
Led the dance and began,
Play us “ *Joly lemmane,* ”
Sum trottet, “ *Tras and Trenass,* ”
Sum balterit “ *The Bass,* ”
Sum “ *perdolly,* ” sum “ *trolly lolly,* ”
Sum “ *Cok craw thou gll day,* ”
“ *Twysbank and Terway,* ”

Sum

¹ Ritson's Scottish Songs, Vol. I. Prelim. Disc. p. 33.

² Montgomerie's Poems, ms.

Sum "*Lincolne,*" sum "*Lindsay,*"
 Sum "*Joly lemman, darwis it not day,*"
 Sum "*Be zone wodsyd*" singis,
 Sum "*Late lait in evinnyngis,*"
 Sum "*Joly Martene, with a mok,*"
 Sum "*Lulalow lute cok,*"
 Sum bakkit, sum bingit,
 Sum crakkit, sum cringit,
 Sum movit "*most mak revell,*"
 Sum "*Symon sonis of Zubynfell,*"
 Sum "*Maister Peir de Conzate,*"
 And vyir sum "*in Cousate,*"
 At leser drest to dance;
 Sum "*Ourfute,*" sum "*Orliance,*"
 Sum "*Rusty bully, with a bek,*
And every mote in vyeris nek;"
 Sum vsit the dansis to deme,
 Of Cipres and Boheme;
 Sum the faitis full zarne,
 Off Portingall and Naverne;
 Sum counterfutit the gyis of Spaine,
 Sum Italy, sum Almaine;
 Sum noisit Napillis anone,
 And vyir sum of Arragone;
 Sum "*the Cane of Tartary,*"
 Sum "*the Soldane of Surry.*"——
 Than all arrayit in a ring,
 Dansit "*my deir derling.*"——
 Thay movit in thair mad muting,
 And all thay falit in futing;
 For werit wes thair menstralis,
 Thair instrumentis in tonis felis;
 And all thair plat pure pansis,
 Coud no^t the fete of ony dansis;
 Bot such thing as affeiris
 To hirdis, and thair maneris;
 Ffor thay hard speik of men gud,
 And small thairof understud;
 Bot hurlit furth upoun heid,
 A cojoyne cull coud thame lede;

And

And so thay wend thay weill dansit,
 And did bot practit, and pransit;
 Bot quhen thay had all done,
 It was a tratlyng out of tune. " 1

Of the airs mentioned in this poem, I suspect "Twysbank" to be the appropriate tune of a song preserved in the Bannatyne ms. which commences,

"Quhen Tayis bank wes blomit brycht."

"Ouirfute and Orliance," are mentioned in a curious poem on the "laying of a gaist," in the Bannatyne ms., which begins,

"Listis, Lordis, I sall zou tell. " 2

Lutecok is mentioned in Constable's ms. Cantus, as likewise "My deir derling," which is there termed "My dayes darling." Lindsay mentions, in his Complaynt, the air of "*Ginkerton*," which he had been accustomed to play on his lute to James V. during the minority of that Prince. A verse of this song occurs in Constable's ms. Cantus.

"I would go twentie mile, I would go twentie mile,
 I would go twentie mile on my bair foot,
 Ginkertoune, Ginkertoune, till hear him, Ginkertoune,
 Play on a lute. "

From the medley songs of this curious Cantus, which are probably transcribed from the first edition of Forbes' Aberdeen Cantus, which contains the Pleugh song, likewise found in this ms., I transcribe the following scraps of ancient songs, several of which I have heard sung, and believe they may still exist.

"The

¹ Cockelby's Sow, ms.

² The "Gaist," in this poem, is married to the "Spenzie flie,"
 And crownd him kyng of *Kandelie*;
 And thay gat them betwene,
Orpheus King, and Elpha Quene. "

This probably alludes to some ancient Romance, or Song.

" The nock is out of Johnes bow——
 First when Robin good bow bare,
 Wes never bairne so bold——
 Sing soft-a, sing soft-a,
 Of our door pins ye know the gins,
 Yee tirl'd on them full oft-a——
 Methinks thy banks bloome best——
 Haill, gouke, how manie years——
 The maveis on a tree she sat,
 Singing with notes clear——
 ——Joly Robin,
 Goe to the greenwood to thy lemman——
 Titbore, tatbore, what corn maw ye?——
 Aiken brake at barnes door,
 What horse in the towne
 Shall I ride on?——
 Come all your old malt to me,
 Come all your old malt to me,
 And yee shall have the draffe again,
 'Tho' all our dukes should die——
 'Thy love leggs sore bunden-a——
 The reill, the reill of Aves,
 'The joliest reill that ever wes——
 'What in a zeapin carle art thou!——
 All of silver is my bow——
 Johne Robison, Johne Robison,
 That fair young man Johne Robisone——
 —Goe to the green wood,
 My good love, goe with me——
 I bigged a bour to my lemman,
 In land is none so fair——
 The humlock is the best-a seed
 That anie man may sow;
 When bairnes greets after bread,
 Give them a horne to blow——
 The ring of the rash, of the gowan,
 In the coole of the night come my lemman,
 And yellow haire above her brow——
 ——Silver wood, and thow wer myne——
 Come reike mee the rowan tree——

Come

Come row to me round about, bony dowie——
 So sweetly sings the nightingale,
 For loue trulie loly lola——
 All the moane that I make, sayes the goodman,
 Who's have my bony wyfe, dead when I am :
 " Care for thy wynding sheet, false lurdan,
 For I shall gett ane vther when thow art gone—— "

Besides these fragments, this curious Cantus contains several others ; as, a scrap of " My gudame," the parody of which was printed in 1508 by Chepman and Myllar, and has been reprinted by Pinkerton in his *Scotish Poems*, 1792.

" My gudame for ever and ay-a,
 Was never widow so gay-a——
 The begger sett his daughter well, &c.——
 The fryare had on a coule of ridd,
 Hee spyed the prettie wench komeing her head, &c.——
 Be soft and sober I you pray, &c.——
 I and my cummer, my cummer and I,
 Shall never part with our mouth so dry—— "

The last of these fragments is a scrap of the well known song, " Todlen hame. " In a ms. collection of airs adapted to the Lyra Viol, written soon after the Revolution, I find the following airs : " Over the mure to Maggie ; " " Robin and Jonnet ; " " My dearie, if thou dye ; " " Money in both the pockets ; " " The lady's gounes ; " " Bonie Nanie ; " " Meggie, I must love thee ; " " Where Hellen lays ; " " Strick upon a strogin ; " " Hallo even ; " " Happie man is he ; " " Womans work will never be done ; " " Jocke the laird's brother ; " " Bonie lassie ; " " Jenny, I told you ; " " The Gilliflowers ; " " The bony brow ; " " The New Kirk gavell ; " " The Nightingall ; " " Jockie went to the wood ; " " Sweet Willie ; " " Bony roaring Willie ; " " Tweed side ; " " When she came ben (she

(she bobbit) ;” “ Full fa my eyes ;” “ When the bryd
cam ben, she becked ;” “ The Colleyrs daughter ;”
“ Foull take the wars ;” “ The milkeine pell ;”
“ The bonie brookit lassie, blew beneath the eyes. ”

These minute notices, had the history of Scottish song never become a subject of discussion, might have been deemed trivial or superfluous. But as it has not only been the subject of much speculation, but also of curious inquiry, perhaps they may contribute to the elucidation of a question, which only admits of this kind of illustration, and where the minutest notices are often the most desirable. As the ancient Scottish airs received their names from the songs to which they were appropriated, I have, in this discussion, constantly regarded the existence of an air or dance, as a proof of the existence of an ancient song. The ms. collection which I have quoted, is not indeed of great antiquity ; but as it approaches the æra of the Revolution, it enables us to advance a step beyond Ramsay ; and as it shows that these songs were popular at the time of the Revolution, it renders it probable, that their origin is of a much older date. Indeed, the æra of the Revolution seems to be that of the decline of Scottish music and song. Until that period, the remains of the bards or minstrels, existed in almost every quarter of the Scottish Lowlands ; but, after that æra, scarcely any vestige of them can be traced. They do not appear to have been branded on the cheek with a hot iron, according to an ancient law already quoted ; neither were they yoked in the plough, instead of the ox, according to a law of Macbeth ;¹ but they sunk under the silent and slow pressure of neglect and contempt. Mr
George

¹ Barrington's Observations on the Statutes, p. 294.

George Martine of Clermont, who is supposed to have been secretary to Sharp, Archbishop of St Andrews, notices the approaching extinction of the order. "The bards at length degenerated, by degrees, into common ballad makers; for they gave themselves up to the making of mystical rhymes, and to magic and necromancy.—To our fathers time, and ours, something remained, and still does, of this ancient order; and they are called by others, and by themselves Jockies, who go about begging, and use still to recite the sluggornes of most of the true ancient surnames of Scotland, from old experience and observation. Some of them I have discoursed, and found to have reason and discretion. One of them told me, there were not now twelve of them in the whole isle; but he remembered the time when they abounded, so as, at one time, he was one of five that usuallie met at St Andrews." ¹

In these illustrations of different subjects introduced in the Complaynt of Scotland, the Editor cannot flatter himself with the hope of avoiding numerous mistakes. The science of Antiquities rests on a basis of minute particulars, the result of an extensive deduction; and derives important conclusions from objects apparently so trivial, as to elude common observation. An error, in itself of the most trivial nature, is often productive of important consequences. It is the minute seed of a plant, which soon expands into a spreading tree. Conscious, therefore, of the danger of inattention, the facility of error, and the difficulty of the topics which he has ventured to discuss, presumption or arrogance would have been quite inexcusable. But, while he has endeavoured to avoid the allurements of novelty, he has paid little respect to the

2 o ij

evidence

¹ Martine's Reliquiæ Divi Andreae, p. 3.

evidence of authority, when argument did not produce conviction. Many of his desultory remarks, might perhaps have appeared, with greater propriety, in the form of notes ; but he preferred the continuous form of a Dissertation, as giving a more complete view of the subject. From the nature of the evidence adduced, he scarcely expects his remarks concerning the Author of the *Complaynt* to produce conviction ; but he has endeavoured to state the impression made on his own mind ; and, at all events, the coincidences which he has noticed, may be regarded as curious. Many of the historical examples mentioned, occur in Gower, Lydgate, and Wyntowne, as well as the Latin chroniclers ; and, consequently, the historical coincidences may perhaps be easily explained, if considered separately ; but, united with the rest, certainly strengthen the argument. Those, however, who place greater confidence in the authority of the Harleian Catalogue, than the editor, will be of a different opinion. With respect to the Heraldic ms. quoted, though some detached fragments may perhaps have been compiled or translated by Lindsay, it is doubtful, whether any considerable part of it can possibly be attributed to that author. The Book of “ *Cotearmouris*, ” and that of the Order of Chivalry, may probably be attributed to Lady Juliana Berners. The titles, however, and the subjects of some of the tracts, coincide with those of the ms. translation of Bonnet’s book of *Battles Armour* and the Order of Chivalry, into Scottish, in 1456 ; a work which appears to have been seen by Mackenzie, and which he ascribes to Sir Gilbert Hay. Perhaps the extracts adduced from this ms, may contribute to elucidate this obscure point of literary history. The
extracts

extracts from Irland's Theological System, and Ballentine's Livy, with the reprint of the fragment of the Porteous of Noblenes, are contributions to the history of Scottish prose; the poetical extracts have generally a merit of their own. Though the authority of Irland is not to be lightly disregarded, some suspicions may perhaps be entertained, that the "Orisoune of Chaucer" ought rather to be attributed to Lydgate, several of whose religious compositions occur in the Bannatyne ms. The unexpected length to which these remarks have extended, renders it impossible for the editor to subjoin, as he originally intended, an examination of the style of the Complaynt, with an essay on the history of the Scottish language. It only remains, therefore, to state the process, which has been observed, in preparing, for the press, an edition, which claims the merit of scrupulous fidelity, with whatever defects it may be incumbered. Of the Complaynt of Scotland, only four copies are known to be extant; one of which is deposited in the British Museum; another belongs to His Grace the Duke of Roxburgh; a third to John M'Gowan Esq.; and the fourth to Mr G. Paton. All these copies were imperfect; but three of them have been completed from each other. The two last have been constantly used in this edition; and the Museum copy has been occasionally consulted. For convenience of reference, the pages in this edition correspond exactly with those of the ancient copies. The orthography of the original, however barbarous or irregular, has always been preserved, except in the case of

‡ For this favour, I beg leave to acknowledge the polite assistance of Mr Heber, Mr Ellis, and Mr Park.

of obvious typographical blunders. With all his respect for ancient authors, the editor has never ceased to recollect, that no ancient of them all, is so old as common sense; and he is ready to admit, that the preservation of an obvious typographical error, has always appeared to him, as flagrant a violation of common sense, as the preservation of an inverted word or letter; a species of inaccuracy, which the most rigid antiquary does not hesitate to correct. To enable every person to determine, whether this licence has been abused, a list of such alterations is subjoined. In marginal quotations of classical authors, which were generally very erroneous, without being capable of illustrating any point of orthography or grammar, the true reading has been silently restored. With respect to the punctuation, as that of the original was almost constantly erroneous, without any attention to system, it has been corrected when necessary; and the semicolon, which does not occur in the original, has been sometimes employed. In this edition, the letter *z* has been constantly retained as the representative of *y*; a practice severely reprobated by Pinkerton,¹ who asserts, that the *y* consonant, and the common *z*, are carefully distinguished in all the old editions of authors. I might have adduced, in my favour, the authority of Ruddiman, and the original editor of the *Reliques of ancient English poetry*; but little attention had been paid to authority, had not the *Complaynt* itself exhibited evidence, that these two sounds are represented by the same character. The words, *zeil*, p. 41, *zenith*, p. 76, and *zodiac*, p. 77, &c. are printed with the same initial character, as *zou* or *zour*. As the ancient

¹ Pinkerton's *Maitland Poems*, p. 520.

cient character, derived from the Saxon, represented both sounds, the uniform substitution of the modern *z*, with the same plenitude of power, did not appear to be a gross violation of propriety. At the same time, the use of the ancient *z* would certainly have been preferable, could it have been procured. Neither is the assertion of Pinkerton, that the capitals of the *Z* and the *Y* consonant, are always distinguished, to be considered as accurate; for, in Charters' édition of Lindsay in 1592, Hart's edition of the Godlie Ballads, and almost every other old edition of a Scottish author, they are used indiscriminately. In the Complaynt, the *y* consonant occasionally supplies the place of *g*, as, p. 40, *forzettis*—forgets; but this orthography seems to originate from the Scottish pronunciation, which, even at present, employs a *y* in this, and similar instances. In the Glossary, without affecting to trace etymologies, the editor has generally adduced such *synonymes* from the cognate languages, as he apprehended might tend to elucidate the origin, or the history of the vocable; but, in cases of difficulty, he has chiefly relied on his *familiar* acquaintance, from his infancy, with the Scottish Border dialect; a dialect, in which he has often heard many words in common use, of which glossarists have not even attempted an explanation. To render this part of the work in some degree amusing, he has sometimes adduced apposite passages from books and MSS. which he has had an opportunity of consulting; and he has availed himself of every opportunity of elucidating popular opinions and superstitions; which, from their fleeting and unsubstantial nature, are subject to slow and almost imperceptible gradations of change.

change. To such popular opinions and traditions, there are numerous allusions in our oldest and most respectable writers, which presented no difficulty to their contemporaries; and hence, the necessity of explaining these allusions, has seldom been perceived, till the opportunity was lost. Though he thinks that these traditions may often illustrate both history and literature, he is unconscious of yielding them an improper deference, where any other kind of evidence could be procured. But where the steady light of history fails, the dark lantern of tradition is all that remains to shed an uncertain glimmering beam over the darkness of the ages that have passed away. "Cura non deesset si qua ad verum via inquirentem ferret: nunc fama rerum standum est, ubi certam derogat vetustas fidem." Liv. l. vii. c. 6.

ERRATA IN THE DISSERTATION.

p. 13. l. 20.	for James V. read James IV.
25. 9.	.. has .. had
74. 14.	after author supply falling
116. note.	for snog read song
158. 17.	.. their .. the
191. 15.	.. stil .. still
193. last line.	after ascribed supply by tradition
212. 4.	dele from it
242. 19.	for Porteus read Perseus
258. 5.	after each supply other

IN THE GLOSSARY.

Though the *Redshank* be a provincial name of the Fieldfare, it properly denotes a species of *Scolopax*.

Trosses might with more propriety be defined *rings* or *travellers* encompassing the masts of vessels; and then, *to wire the trosses*, will simply signify, *to veer the trosses*.

GLOSSARY

TO THE

COMPLAINT OF SCOTLAND,

2 Q

OLIVER & CO.

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1860

GLOSSARY.

ADAGIA, *n.* (p. 11.) an adage. L. *adagium*. It. *adagio*.

The Saxon termination *a* is frequently given to a word of Latin origin, which the English has received through the medium of the Saxon.

AGONIA, *n.* (p. 188.) agony. L. Bar. *agonia*. It. & H. *agonia*.

ALANERLY, *adv.* (p. 1.) only; quas. *alanely*.

ALEVIN, *adj.* (p. 133.) often eleven; pronounced *aleen*.

The mutation of the vowels, from inaccurate pronunciation, is frequent in every vulgar dialect, but particularly in Danish, from which many of the old English and Scottish forms of words are taken. In the first prologue of Lindsay's Interludes, it is printed *awevin*; by an error of the transcriber, as Mr Pinkerton suggests; the double L and W being often extremely similar in ms.

We sall be sene intill our playing place,
In gude array, about the hour of sevin.
Off thristiness that day I pray yow ceiss,
Bot ordane us gude drink agains *awevin*.

Pinkert. Scottish Poems, 1792, vol. ii. 5.

ALLYA, *n.* (p. 121.) & *v.* (p. 157.) alliance; to ally. Fr. *allie*, *affinis*. Sometimes the word occurs without the Saxon termination in *a*, as in the following instance:

Whairof the king was glaid, and said, truely
I am content it is ane fair *allay*,
The king of Spanze is ane michtie king.

Clariodus & Meliades, ms.

ALSE, *adv.* (p. 69.) also. A. S. *alswa*. B. *allsoo*.

ANTECESTRES, *n.* (p. 291.) ancestors.

APPIN, *adj.* (p. 88.) open.

ARAND, *part.* (p. 67.) hence *arage*, *n.* (p. 192.) L. *aræ*.

To *are* the fields, is a phrase of common use among the peasants in the south of Scotland, and signifies *to till*: *arage* is a servitude of men and horses for tillage, imposed on tenants by landholders, not quite disused in many parts of Scotland. Skene supposes this word to be contracted from *average*, derived from L. Barb. *averia*, animal; and to denote a servitude in work beasts in general. This, however, is probable, as it is often opposed to *carage*, a servitude in carts and horses for carrying in the landholder's corn at harvest-home, and conveying home his hay, coals, &c.

ARIS, *n.* (p. 64.) oars. Isl. *aar*. Sw. *ara*. A. S. *are*.

Sume hæfdon lx *ara*, sume ma.

Some (ships) had 60 oars, some more.

Chron. Sax. ad ann. 897.

ARRYVA, *v.* (p. 63.) to arrive. Fr. *arriver*. The short French *e* is frequently converted into *a*, with a short and dull sound, similar to the addition of *a* in popular language, and in humorous songs: as,

John Dory bought him an ambling nag
To Paris for to ride-a.

ASE & ALSE, (p. 238.) ashes.

ASEPHALES, (p. 262.) without a head. (ab *a* priv. & κεφαλή caput.

ASSURANCE (p. 115.) of *Englishmen*. To take assurance of an enemy; to submit, or do homage, under the condition of protection. Teut. *asseureren*, fiduciam dare; *assurance*, fides, receptio periculi.

ATHORT, *prep.* (p. 1.) athwart.

AUEN, (p. 64.) own.

AYR, heir. Fr. *hoir*. B. *hoir*, *cor*, *oyr*. The orthography is auricular.

BALD,

BALD, *v. pret.* bade ; to bid.

BALK, (p. 144, 215.) a beam or joist. Teut. & B. *balck* ; hence *haen balck*. Sc. *hen bauks* ; the beams of a house, on which the hens roost.

BAN, *v.* (p. 209.) to curse. B. *bannen*. D. *bannen*.

BARBA AARON, (p. 103.) the herb arum ; called also *aron*, (Gr. *αρων*) wake robin or cuckows pint ; jarus, sacerdotis virile, serpentaria minor, dracantia minor, alimum.

BARBIR, (p. 115.) barbarous.

BASSE DANCIS, (p. 102.) *les danses basses*. The basse dance was slow and formal, differing in every respect from the high dance, *la danse haute*, or, *contre danse*, which was quick and rapid.

—————Amour compasse

Ses faits comme *la danse basse* ;

Puis va avant, et puis repasse,

Puis retourne, puis outrepassé.

Alain Chartier, l. des quatre dames.

The king commandit Clariodus to take

Meliades, an *bease dance* to make,

And bad the constabill go leade the *queine*,

And he himself did lead ane madene *scheine*.

Clariodus & Meliades, ms.

BAYRNIS BED, (p. 104.) child-bed ; the matrix. Similar phrases in common use are, *calfs-bed*, *lambs-bed*. Suffocation of the bayrnis bed, is also termed, Sufflation of the wombe or matrix. For this disease, besides mugwort or artemisia, many singular remedies were formerly applied ; as, “ zeduar, wilde mulberrye seede, redde
“ mirrhe, pionye root, greene miseledē of oacke, which
“ in the decreace of the moone are gatherede and smally
“ raspede, & greene neppe.”—These remedies occur in A. M.’s translation of the Physickes of Oswalde Gabelhouer. The translator, who appears to have been a
German,

German, after a long apology, thus addresses the reader :
 “ Therefore, most curteous reader, rowle up all these
 “ faultes together, and cast them into oblivione, and looke
 “ not anye more back uppon them, to returne a newe
 “ remembrance therof; which, if the curteous reader
 “ will vouchsafe toe doe, I shall thinck my self behould-
 “ inge to him, and also give God thanckes that I was
 “ borne in so happye an hower. ”

Bayrnis-bed, which occurs in the original copy of the Complaynt, may possibly have been used to denote *child-bed*; though the editor has never seen any explicit authority. In the Legend of St Margrete, *childe-bed* occurs in this sense, if it be not an error of the copyist. As the passage is extremely curious, and alludes to a singular species of Fairy superstition, I shall make no apology for transcribing it.

*The tyrant Olibrious, after inflicting the most dreadful tortures,
 throws St Margaret into a dungeon.*

Maiden Mergrete tho,
 Loked hir biside;
 And seize a lothlich dragoun
 Out of an hirn glide:
 His eizen wer ful griseliche,
 His mouthe zened wide;
 And mergrete mizt nowhar fle,
 Ther sche most abide.

Maiden mergrete
 Stod stille so ani ston;
 And that lothliche worm
 To hirward gan gone:

He

He toke hir in his foule mouthe,
 And swalled hir flesche and bon ;
 Anon he to brast ;
 Damage no hadde sche non.

Maiden mergrete
 Opon the dragoun stode ;
 Blithe was her hert,
 And joieful was hir mode ;
 Blisted worth ihū crist,
 His vertus er wel gode ;
 Slayn is the dragoun,
 Thurch vertu of the rode.

Maiden mergrete,
 Went the dragoun fro ;
 Sche seize a wel fouler thing
 Sitten in awro :
 He hadde honden on his knes,
 And eize on euerich to ;
 Mizt ther neuer lother thing
 Opon erthe go.

Sche zede to that foule wizt,
 With the croice in hir hond ;
 And thurch the mizt of ihū crist,
 With hir wimpel sche him bond :
 Sche toke hī bi the temples,
 About sche him swong ;
 Sche set hir fot in his nek,
 To the erthe sche him throng.

Say me sone thou foule wizt,
 And thou lotheliche thing,

Who

Who than is thi lord,
 And who is thi king ;
 And who the hider sent,
 To make me sturbling ;—
 Seize y neuer seththen y was born,
 So lotheliche a thing.

Leuedi for thi lordes loue,
 Thou may ful well fond ;
 Lift a litel thi fot,
 That in mi nek stond ;
 For michel haue y walked
 Bi water and bi lond,
 Nas y neuer are bounden
 In so hard bond.

FUSTIN was mi brother,
 The dragoun that thou slouz ;
 Whiles he was on liue,
 He wrouzt wonder anouz ;
 He maked theues to stele onizt ;
 O day to ligge and souz ;
 And zelt hem her seruise
 With wel michel wouz.

In a dragoun fourme
 Sent he was to the,
 For to spille thi memorie,
 Other to quelle the :
 Brosten is he of peces,
 And bounden hastow me ;
 A maiden hath ous ouer comen,
 Litel is oure poustè.

BELGYS is mi name,
 Nis no bot to lyze ;
 No may ich in non wise,
 This pain long dreyze ;
 Is nouzt mi gat in erthe ;
 With the winde y fleye ;
 Al y fond for to quelle,
 That y see with eize.

Ther ich finde a wiif,
 That lizter is of barn,
 Y com ther also sone,
 As euer ani arn :
 Zif it be unblisted,
 Y croke it fot or arm ;
 Other the wiif her seluen,
 Of *childehed* be forfarn.

Zif thou wilt al wite,
 Astow may ful wel,
 Loke in ich a strete,
 Thou findes it eueridel ;
 Y pray the for thi lordes loue,
 Thou binde me with stiel,
 That y no may with thine men,
 Neuer striue a del.

Salamon the wise,
 Til he was oliue,
 He dede ous in a bras fat,
 And delued ous undercliue :
 When he was oliue farn,
 Thai lete ous out driue ;

The men out of babiloune,
The bras fat thai gan riue.

Thai wend to finde gold anouz,
And lete ous alle go ;
Sū wer swifter than the winde,
And sum than the ro ;
Zete ther er in erthe,
Ten thousand and mo ;
Al that trowe on ihū crist,
Thai fond at wirche ful wo.

Be stille, thou foule gost,
And decende into helle ;
Be thou neuer so hardi,
More man to quelle ;
Y pray mi lord ihū crist,
Thi poustè that he felle :—
He sank into erthe
So ston in drauzt welle.

Legend of St Mergrete, MS.

BAYRDIT, *adj.* (p. 107.) ; Fr. *bardé*, derived from *barde*, the armour-harness of a horse ; and hence the word is only applied to the harness of a horse.

His hors was *bairdit* full bravelie,
And couerit was richt courtfullie,
With browderit wark, and veluot grene.

Lyndesay's historie of Squyer Meldrum.

BEIR, *n.* (p. 59.) Sc. *bir* ; a shrill noise, as of birds. Hence, to *birl*, applied to any species of wheel turning rapidly with a whizzing noise ; also to the noise produced by the rotatory motion of coin thrown hastily down on a table ; as in the phrases, to *birle* the baubie ; to *birle* down

down the lawin ; *i. e.* to tinkle down one's share of the reckoning on the table. The word, therefore, signifies to carouse, or to club, only in a very elliptic sense.

BEKKIS, *n.* (p. 102.) from A. S. *būgan*, to bend ; courtesies, or curtsies. *Curtsey* is likewise in use : it also signifies kersey, a coarse species of cloth. Thus, in the popular song, " My heart's my ain "—

And when I'm clad in my *curtsey*,
I think mysell as braw
As Susie, wi' a' her pearlin',
That's tane my lad awa.

Ritson's Scottish Songs, vol. i. p. 99.

BERSIS and **DOUBLE BERSIS**, (p. 64.) ; Fr. *barces ou berches* ; a species of cannon formerly much used at sea. It resembled the faucon, but was shorter, and of a larger calibre.

BESTIALITE, *n.* (p. 68.) bestial ; cattle.

BLAIT, *v.* (p. 59.) to cry like a sheep. L. *balō*. It. *beler*. H. *balur*. G. *beeler*. A. S. *blattan*. B. *blaten*. The Scottish peasantry likewise use *blea*, and *blair*.

BLAUEN, *part.* (p. 267.) blown. This pronunciation is of frequent use.

BOISTIT, *part.* (p. 192.) threatened ; to boast or bully ; to brag, which often signifies to challenge. Thus,

Upon the green nane durst him *brag*.

Ritson's Scottish Songs, vol. i. p. 271.

BONET, *n.* (p. 65.) ; Fr. *bonnette* ; a small sail, which is fixed to the bottom or the sides of the great sails, to accelerate the ship's way in calm weather.

BOREAU, *n.* (p. 40.) ; Fr. *boreau* ; an executioner. In the Scottish dialect, *burriour*, a different form of the same word, is likewise used ; as,

Na, Sir, he said, my counsall ze sall do :

Sum *burriouris* ze sall gar come zow to,

2 R ij

And

And tham comand to work at my bidding ;
 I sall (her) caus, bot ony persaiving,
 Be taine with thame, and slaine without the toun ;
 And thus sall endit be hir fals tresoun.

Clariodus & Meliades, ms.

BOROUING DAYS, (p. 58.) the three last days of March.
 Concerning the origin of the term, the following popular
 rhyme is often repeated :

March borrowit fra Averill
 Three days, and they were ill.

Also the following—

March said to Aperill,
 I see three hogs upon a hill ;
 But lend your three first days to me,
 And I'll be bound to gar them die.
 The first, it sall be wind and weet ;
 The next, it sall be snaw and sleet ;
 The third, it sall be sic a freeze,
 Sall gar the birds stick to the trees.—
 But when the *borrowed* days were gane,
 The three silly hogs came hirplin hame.

BORREL, *adj.* coarse ; rude ; belonging to the common
 people. From *borel* ; Fr. *bureau* ; L. Bar. *burellus*,
 (vid. Ducange) ; coarse brown cloth worn by the com-
 mon people. Hence, *borel* folks, *borel* men, Chaucer ;
 people dressed in such cloth. The original word is the
 Saxon *büre*, a clown, a husbandman.

BORREL, *n.* (p. 16.) a borer, or wimble ; in common use :
 hence *borrel-brace*, a species of carpenter's wimble-shaft.

BOULENE, (p. 62.) ; Fr. *boule* ; the semicircular part of
 the sail which is presented to the wind.

BOULENA, (p. 62.) a sea cheer, signifying, hale up the
 bowlings.

Gif

Gif changes the wynd, on force ye mon
Bolyn, huke, haik, and scheld hald on.

Pinkerton's Maitland's Poems, vol. i. 133.

BRACFAST, *n.* (p. 65.) breakfast.

BRAIS, *n.* declivities of hills.

BRANGLAND, (p. 106.) ; Fr. *branler* ; wavering, shaking.

BRANGLIS, (p. 102.) dances ; in which the performers
 danced in a ring, holding each other by the hand.

BRAULIS, (p. 102.) the same word contracted, and used to
 signify any quick dance : Also the tune—

Now, let ilk man his way avance ;

Let sum ga drink, and sum ga dance :

Menstrel, blaw up ane *brawl* of France ;

Let se quha hobbils best.

Lindsay's Interl. ap. Pink. Anc. Poems, ii. 201.

BRASCHELETIS, *n.* (p. 186.) ; Fr. *bracelet* ; It. *braccialletti* ;
 arm rings, bracelets. This seems to be the original or-
 thography ; quasi *bras schelet*, or *sallet*.

BRODDIS, (p. 43.) ; *brodene*, *broddit*, (p. 190.) pricks,
 spurs ; as a verb, to spur on or stimulate. A. S. *brord* ;
 a prick or stimulus ; also the rising spikes of corn ;
 Sc *brerde*. Sw. *brodd*. In Isl. *brodda* signifies the point
 of an arrow.

BRODRUT, *part.* (p. 107.) embroidered.

BRUME, *n.* (p. 104.) broom.

BRYM, *adj.* (p. 62.) fierce. A. S. *brȳme* ; proud, fierce,
 clear ; *bremend* ; furious, roaring. Isl. *brim* ; raging of
 the sea. “ The rankest poison in the world is the broth
 of a *brode* sow, *a-breming* ; ” Sc. proverb : i. e. a brood
 sow in season for the boar.

The mone mandeth hire lȳht,

So doth the semly sonne brȳht,

When briddes singeth *breme*.

Ritson's Anc. Songs, p. 32.

It

It fell so, in the comessing of May,
 When miri and hot is the day,
 And oway beth winter schours,
 And eueri feld is full of flours,
 And blosme *breme* on eueri bouz,
 Ouer al wexeth miri anouz.

Orfeo & Heurodis, ms.

BUFFONS, (p. 102.) pantomime dances; so denominated, from the buffoons, *les boufons*, by whom they were performed.

BULLIR, *v.* (p. 59.) the sound of a bull; the gushing noise of water; the sound of the tide. *L. bullir. Fr. bouillir.* Hence the *buller of Buchan*. This word is frequently applied to the cry of the *bittern* or *moss-bull*.

BUSK, (p. 59.) *Fr. bosc*; a bush. Chaucer. G. Douglas.

BUTIN, (p. 228.) *Fr. butin*; booty.

BYRDYNG, (p. 190.) burden. The popular pronunciation of the word in many places of Scotland.

BYDDIN, *part.* (p. 100.) abiding.

CADUC, *adj.* (p. 267.) *Fr. caduque. L. caducus*; frail, fleeting.

CABIL, *n.* (p. 61.) a cable. *Sw. kabel. Cabilstock*, the cableblock. (p. 61.) compounded with *Teut. Stock. A. S. Stocce*, a trunk or block.

CALKIL. *Fr. calculer*, (p. 262.) to calculate.

CAMMAUYNE, (p. 104.) cummin; sometimes spelled *com-mayne*.

CARAGE (p. 192.) & CARRAIGE, (p. 193.) a servitude still customary in various parts of Scotland, by which a tenant is bound to carry for the proprietor a stipulated quantity of coals, grain, &c.; or to serve him with men and horses a certain number of days in the year.

Ze Lordis and Barronis mair and les,
 That zour pure tennantis dois opres,
 Be greit gersome and doubil mail,
 Mair than zour landis bene auail,
 With sore exhorbitant *cariage*,
 With markcheitis of thair mariage,
 Tormentit baith in peice and weir,
 With burdinnis mair than they may beir.
 Be they have payit to zow their mail,
 And to the preist their teindis hail;
 And quhen the landis agane is sawin,
 Quhat restis behind I wald wer knawin.

Lindsay's Poems, p. 164. 1592.

CARIONS, *n.* (p. 185.) carcasses. Fr. *charogne*. It. *carogna*. H. *caronna*. B. *karonie*. Chaucer, *caraine*, *carrionne*, and *carrine*. It is commonly applied to the carcasses of beasts, so as to be nearly synonymous with *traik* or *treak*, from A. S. *tregian*, *tribulare*, the flesh of a starving sheep that dies of weakness and disease; which is likewise termed *kett*, as the skins of such sheep are termed *murts* or *murlings*; quas. Fr. *morts*.

Thy vile corruptit *carioun*
 Sall turne to putreficatioun,
 And sa remaine in powder small
 Unto the judgement generall.

Lindsay's Monarchie, p. 149. 1592.

Quhair is the meit and drink delicious
 With quhilk we fed our cairfull *cariounis*.

Lindsay's Dreame, p. 233. 1592.

CARL, *n.* (p. 225.) a boor. Al. Sw. Isl. *karl*. B. *kaerle*. A. S. *ceorl*; man distinguished from woman. *Ceorl-folc*, the common people; *ceorla cýnge*, king of the Clowns; *carle cat*, a gib cat, or he cat.

Thy

Thy tratling truiker wad gar tades spew,
And *carl-cats* weep vinegar with their eine.

*Polwart's Flyting, ap. Watson's Collect. of Scottish
Poems, vol. iii. 27.*

The phrase, *gib cat*, which has occasioned so much trouble to the commentators on Shakespear, is quite common in the south of Scotland. The editor recollects to have heard the following rude verse in a witching story, in which the terms *carle* and *gib*, are exchanged at the pleasure of the reciter. A spirit gives the following injunction to a terrified ghost-seer :

Mader Watt, Mader Watt,
Tell your *carle* (*alias gib*) cat,
Auld Girniegae o' Cragend's dead.

The feminine of *carl* is *carlin*. Isl. *karlinna*. It is used to denote an old hag, or witch ; hence compounded with the Isl. *gier* ; B. *gier* ; Al. *geyr* ; the *gyre-carlin*, the Queen of Fairies, the great hag, Hecate, or mother-witch of the peasants, concerning whom many popular stories were formerly current, and rude burlesque verses are still repeated. The editor recollects to have heard the following, which he will not attempt to explain :

The mouse and the louse, and little Rede,
Were a' to mak a gruel in a lead.

The two first associates desire little Rede to go to the door, and " see what he could see. " He declares that he saw the *gay carlin* (as the phrase is pronounced) coming,

" With spade, shool, and trowel,
To lick up the gruel. "

When the party disperse ;

The louse to the claith, and the mouse to the wa',
Little Rede behind the door, and licked up a'.

Sir David Lindsay relates, in the prologue to his Dream, that he was accustomed, during the minority of James V.
to

to lull him asleep with “ tales of the red-etin and the gyre carlin. ” At the close of the sixteenth century, the same superstition is often alluded to. Thus, Polwart, in his *Flyting against Montgomery*,

Leave bogles, brownies, *gyre-carlins*, and gaists.

Watson's Collect. of Scottish Poems, vol. iii. p. 27.

Montgomery has described the array of the *gyre-carlin* and her company on All-hallow-even; but he denominates her *Nicneven*, another of her popular appellations.

Then a clear company came soon after closs,

Nicneven with her nymphs, in number anew,

With charms from *Caitness*, and *Chanrie* in *Ross*,

Whose cunning consists in casting a clew.—

—Thir venerable virgins, whom the warld call witches,

In the time of their triumph, tirr'd me the tade,

Some backward raid on brodsows, and some black-bitches,

Some instead of a staig, over a stark monk straid;

Fra the how, the hight, some hobbles, some hatches,

With their mouth to the moon, murgeons they made,

Some be force in effect, the four winds fetches,

And nine times withershins about the throne raid,

Some glowring to the ground, some grievouslie gaips,

Be craft conjure, and fiends perforce,

Furth of a catine beside a cross,

Thir ladies lighted from their horse,

And band them with raips.

Watson's Collect. of Poems, vol. iii. p. 16.

CASSIN, *part.* (p. 42. & 51.) cast.

CATERRIS, (p. 56.) catarrhs. Fr. *catarre*. It. & H. *catarro*. B. *katarre*; also an imaginary disease, supposed, by the peasants, to be caught by handling cats; and similar to another distemper termed *weazle-blawing*, which gives the skins of dogs a cadaverous yellow hue, and makes their hair bristle on end, and is supposed to be

caused by the breath of the weazle. It is mentioned in Sir John Roull's Cursing, vid. *Emeroyades*. In the common signification, it frequently occurs ; as,

And in the breist, sumtime the strang *caterue*,
 Quhilk causis men richt haistelie to sterue.

Lindsay's Poems, p. 141. 1592.

CAUPUNA, (p. 62.) a sailor's cheer in heaving the anchor. The form is contracted ; but the radical term is probably *coup*, to overturn.

CAUTEIL, *n.* (p. 183.) Fr. *cautele* ; craft, address, caution. That day sal pas be peremptouris,
 Without *cauteles* or dilatouris.

CHEIP, *v.* (p. 60.) Fr. *pepier*, an imitative word, which expresses the shrill feeble noise of young birds, or small animals. The Earl of Angus, during the minority of James V, resided commonly in Jed forest ; declaring, that he loved much better " to hear the laverock sing, than the mouse *cheip*. "

CHASBOLLIS, (p. 146.) Fr. *ciboule*. It. *cipolla* ; chesboul or cheese-bowls, according to Skinner, *a similitudine aliqua vasculorum caseaceorum sic dicti*. The same word spelled *chesbollis* occurs in the parallel passage of Ballentine's *Livy*, ms.

CHENZEIS, (p. 177, 188.) chains. Fr. *chaine* ; whence the Scottish form, by pronouncing the *e* mute, as is commonly done by the Dutch at present. Many of the ancient forms of words are referable to the same source ; as, *soinye* from *soigne* ; *sainye* from *saine*.

CHERE, A. S. *scir*. Al. *scieri*. Isl. *skyr*, *sheer*. (p. 112.) chere ignorance.

CHESTEE, *v.* (p. 29.) Fr. *chastier* ; to chastise.

CITINARIS, *n.* (p. 17.) citizens.

CLAIR, (p. 108.) clear, quite : a common Scoticism.

CHELDYR, (p. 122.) and *childir* (p. 161.) children.

CLEUCH,

CLEUCH, *n.* (p. 59.) pronounced *cleugh*. A. S. *klöf*; a fissure or cleft; a deep narrow valley or ravine in the side of a hill. The popular signification is quite different from that assigned to it by Junius and Ruddiman, who derive it from the A. S. *clif*, and interpret it a rock, a hill, a cliff. It is properly used in the following verse of Sir Gawan & Sir Galaron of Galloway, in which it is opposed to *crag*:

Of castellis, of contreyes, of craggis, of *clowes*.

Ap. Pinkert. Scot. Poems. 1792. vol. iii. 203.

CLIPS, *v.* (p. 87.) eclipses, or suffers an eclipse. It is also used substantively.

Becaus ane *clips* fell in the mone.

Complaint of Schir David Lindesay, p. 264. 1592.

COD, (p. 105.) a pillow. A. S. *codde*, a bag.

Wastna a ferly thing to see

Twa heids lie on a *cod*?

Lady Maisery's like the mo'ten goud,

Auld Ingram's like a toad.

Auld Ingram, a ballad in Herd's ms.

COKKIL, (p. 231.) scallop. The cokkil was the badge of the order of St Michael. The robes for the order of St Mychaell, are described by Strutt, from a ms. inventory of the robes and apparel at the Castle at Windsor, in the reign of Henry VIII.

“ For the order of St Mychaell, a mantell of cloth of

“ silver, lyned withe white satten, with scalloppe shelles.

“ Item, a hoode of crymsin velvet, embraudeard with

“ scallope shelles, lyned with crymson satten. ”

Strutt's Horda Angel-cýnnan, vol. iii. 79.

COMONT, *adj.* (p. 174.) common. Perhaps in the list of dances, (p. 64.) instead of *comout entray*, we should read *comont*.

CONDESCENDIT, (p. 153.) pitched upon ; a forensic phrase.

CONQUEST, *n.* (p. 195.) acquisition, purchase. Fr. *conquest* ; the word is of common use in this sense. In Skene, *conquest* or *conquese* is opposed to *heretage*.

CONTENEU, *n.* (p. 35. 46.) tenor. Fr. *contenu*.

Le garde des sceaux a scellé des lettres dont voici le *contenu*. Voit. Poes.

CONVOYE, *v.* (p. 202.) Fr. *convoyer*, to conduct ; in an oblique sense, to manage, or carry forward.

CORBEIS, *n.* (p. 60. 285.) Fr. *corbeaus*, the largest species of raven, which feasts on carrion, and little inferior in rapacity to the vulture.

Sir *Corby* Raven was maid ane procitour.

Henryson's fable of the dog, the wolf, and the sheep. Bannatyne ms. p. 109.

Ces oiseaux dont la gorge est de sang alterée,
Qui du sang des Romains a fait souvent curée,
Ces tombeaux animer, ces sepulchres volans,
Vont se gorger de meurtre en ces funestes champs,
La Pharsale de Brébeuf.

CORSBOLLIS, (p. 64.) crossbows.

COU, *n.* the stalk of a shrub or herb ; the heather-cow is the stalk of heath.

COU, *v.* to cut ; a common word. *Coll* is likewise in use ; as, to *coll* hair.

COULPE, *n.* (p. 242.) L. *culpa*. Fr. *coulpe*, a fault.

CRAIG, (p. 158.) the neck. Belg. *kraeghe* ; pronounced commonly *craig*.

CRACKLENE, (p. 64.) crackling ; to crackle. Fr. *craquer*. *Craklene pokis*, bags for holding artificial fire-works and combustibles, employed in naval engagements. Hence *crakys* ; small bombs, used sometimes for fire-works in general, as in the following passage :

Twa

Twa noweltyis that day thai saw,
 That forouth in *Scotland* had bene nane :
 Tymmyris for helmys war the tane,
 That thaim thought than off gret bewté,
 And alsua wondre for to se :
 The tothyr *crakys* war of wer,
 That thai befor herd neuir er.
 Off thir twa things thai had ferly.

Barbour's Bruce, à Pinkerton, vol. iii. p. 136.

These *crakys*, or fire-balls, were probably the original species of fire-arms, and have been used from time immemorial by the Hindoo and Chinese tribes. They are *the arms of fire* mentioned in the Sanscrit Puranas. From the Indian traders to Yemen and Hejaz, the Arabs seem to have acquired the knowledge of these formidable weapons, as they are said by their writers to have been employed at a very early period. In *An. Hegir.* 71. (A. C. 690.) Hajaje, general of the Caliph of Bagdad, is said by El-macin to have employed them in the siege of Mecca. According to that historian, he threw large stones, by means of *naphtha* and fire, upon the Caaba ; beat down its roof, and reduced the edifice to ashes. The Arabs have always denominated gun-powder, by the name of its principal ingredients ; and, as they formerly termed it *naphtha*, they at present call it *naroud*, or sulphur. The intercourse of the Eastern nations with the Arabs, in the first century of the Hegira, was perhaps more frequent than at present ; and Amyot discovered in the Chinese monuments, various notices of an embassy sent to Mecca by the Chinese, the most jealous people of the East. From the Arabs, the knowledge of fire arms passed to the Moors of Spain, and afterwards to the other nations of Europe ; but many improvements in their formation were necessary, before their importance was fully perceived ; and they were generally adopted.

Fire-work

Fire-work is employed in the same general sense, in the following passage of Birrel's *Diarey*; *Dalyell's Fragments*, p. 13.

" Upone ye 27 of November (1567) ther wes a strait
 " proclamatione, discharging ye veering of guns or
 " pistolls, or aney sicklyke *fyerwork* ingyne."——

CREDENS, (p. 294.) credit.

CRONIK; Fr. *chronique*; L. *chronica*; a chronicle.

CROP, p. 188. (*of trees*; *of corn*) the top. A. S. *crop*. Fr. *crope* and *croupe*.

Ils firent des feux sur la *croupe* des montagnes.

Abl. Ret. l. 4. c. 1.

Croppe and *rote*; *Chauc.* Root and branch.

" The yerde of a tree that is haled adoune by mightie
 " strength, boweth redily the *crop* adoune; but if
 " that the hand that is bent let it gone againe, anon
 " the *crop* loketh up to the heven."

Chauc. from *Boeth.* l. 3. metr. 2.

And scho that was of bewtie *crope* & rute.

Clariodus & Meliades, ms.

CROPE, v. (p. 60.); Goth. *broþjan*; an imitative word; to croak; applied to crows and frogs. L. *buto*. It is generally pronounced *croup*.

CROUETTIS, n. (p. 117.) cruets.

CROUT, v. (p. 60.) an imitative word, expressing the short murmuring cry of the dove.

CRUKIT, (p. 249.) crooked.

CULUERENE and CULVERENE MOYENS, (p. 64.); Fr. *couleuvrine*; It. *colubrina*; H. *culebrina*; B. *kolubre*; originally the name of a hand-gun, which, by a statute of 33d Henry VII, was required to be, in stock and barrel, one yard in length. The name was afterwards applied to cannon of the second order, which were long in proportion to their calibre. The term is derived from the French

French *couleuvre* ; L. *coluber*. These guns were sometimes denominated *serpentes*, as in the following passage, which occurs in a letter of John Ramsay of Balmain, (styling himself Lord Bothvall), dated September 8. 1496. *Apud Pinkerton's hist. of Scotland*, vol. ii. p. 440.

“ I past in the Castell of Edinburcht, and saw the pro-
 “ vision of ordinance, the quhilk is but little : that is
 “ to say, ii great curtaldis that war send out of
 “ France ; x falconis, or litill serpentinis ; xxx cart
 “ gunis of irne, with chaumeris ; and xvi clos carts
 “ for spers, poudir-stanis, and other stuff, to ther
 “ gunis langin. ”

Some very large cannon were termed *basilisks*. Coriat relates, that in the arsenal of Milan, he saw “ an exceeding great basiliske, which was so great, that it would easily contayne the body of a very corpulent man. ”

CUMMIRSUM, *adj.* (p. 218.) cumbersome, or cumbrous. D. *kummer*. B. *kommer*. The termination *sum* was anciently used in composition, much more frequently than at present. There are many instances of this in the Complaynt of Scotland ; as, *doutsum* (p. 128.) for doubtful. *Ugsome*, *luesome*, and *lonesome*, &c. are of frequent use in popular language.

CUNA, (p. 63.) a sea term ; quas. *cun a'*. To cun a vessel, is, to give directions to the steersman ; for which purpose, a person is employed, who chaunts, from time to time, his directions, in a high tone of voice.

CURTICIAN, *n.* (p. 207.) a courtier. Fr. *courtisane*.

DAILIS, *n.* (p. 103.) ewes which miss lamb, and are fattened for consumption ; nearly synonymous with *crokkis*, sheep which are too old for breeders, and which are separated from the flock to be fattened about the time that
 their

their teeth begin to fail : hence the adj. *crokkan*, applied to a sheep at this period.

And settin doun lyk sarye *crokkis*.

Dunbar ap. Pinkert. Maitland's Poems, vol. i. p. 99.

For quhen the sleuthful hird dois slug and sleip,

Taking na care in keiping of his flock ;

Quha wil gang seirche amang sic hirdis scheip,

May abil find mony pure scabbit *crock*.

Lyndsay's Dreme, p. 252. 1592.

DANTARS, *of horses* (p. 236.) tamers ; breakers. Fr. *dom-ter*. L. *domito*.

DARTA, (p. 62.) a sea-cheer in haling the ropes.

DEITHT-THRAW, (p. 188.) the contorsions of death. These are regarded by the peasants with a species of superstitious horror. To die with a *thraw*, is reckoned an obvious indication of a bad conscience. When a person was secretly murdered, it was formerly believed, that if the corpse were watched with certain mysterious ceremonies, the *death-thraws* would be reversed on its visage, and it would denounce the perpetrators and circumstances of the murder. The following verse occurs in a ballad, of which I have heard some fragments. A lady is murdered by her lover : her seven brothers watch the corpse : It proceeds—

'Twas at the middle o' the night,

The cock began to crow ;

And at the middle o' the night,

The corpse began to *thraw*.

DEJEKKIT, *part. expelled*. L. *dejicio*. (Misprinted *detekkit*.)

DIFFICIL, *adj.* (p. 23.) Fr. *difficile* ; difficult.

DISAGUISIT, (p. 109.) disguised. Fr. *disguiser*.

Mary, I sall find ane thowsand wylis ;

We mon turne our ciaithis, and change our stylis,

And

And *disagyis* us that na man ken us.
 Hes na man clerkis cleithing to lend us?—
 Be my saule, that is weill devysit;
 Ye sall see me sone *dissagysit*.

DISJUNE, *n.* (p. 66.) breakfast. Fr. *dejeune*; formerly *desjeune*. This word seems to have been adopted while the *s* was yet pronounced by the French. According to Pasquier, who died in 1615, at the age of 87, the *s* was pronounced in his youth; but was afterwards changed into a long *é*, as in the words *école* for *eschole*; *établir* for *establier*. *Pasquier Recherch. de la France*, l. viii. c. i. Paris 1633, fol.

The *s* may therefore be supposed to have gone into disuse, in many words, about the time of the publication of the Complaynt of Scotland.

DISNATURALIT, *v.* (p. 113.) rendered unnatural.

DOGGIS, (p. 64.) a species of pistols; also swivels, or small cannon. Norm. Fr. *dagge*, a small gun; hence the *dog-head*.

DONC, *adj.* (p. 59.) dank. Sw. *dunken*.

Quhais *donk* impurpurit vestmēt nocturall,
 With his embrowderit mantill matutyne,
 He left intill his regioun aurorall,
 Quhilk on him waitit, quhen he did decline.—

*Lyndsay's Prolog of the Miserabil Estait of
 the Warld.*

DOTIT, *adj.* (p. 70.) endowed. L. *dos -otis*. Fr. *doter*, to endow.

DREDDOUR, *n.* (p. 35, 106, &c.) terror.

Sir, said the nobill and worthie Palexis,
 I sall againis the greine knight me adres:
 Altho' he were an infernal creatour,
 I dar my bodie againis him aventour:

Whidder that fortoun be my freind or foe,
Thair sall no *dreddour* baneis me him fro.

Clariodus & Meliades, MS.

DREUYN, *part.* (p. 25.) *quas.* *deriven*; *derived*.

DRUG, *v.* (p. 236.) *to drag*.

DULLIT, *adj.* (p. 105.) *dulled*; *stupefied*.

DUNG, *part.* (p. 190.) *beaten*; *to ding*; a common word in Scotland, and the north of England. According to Grose, *ding* is a Norfolk word, which signifies *to throw*. Irish, *dingim*; *to beat*. Dan. *dingler*; *to swing or shake*.

DYIT, *n.* (p. 105.) DITE, *v.* (p. 265.) *to endite*; a ditty. Fr. *dit*. L. *dictum*. In old French, it signifies a moral or elegiac poem, in contradistinction to the *laie*, or lyric.

DYMONDIS, (p. 103.); *quas.* *twomonds*, or *twolmonds*; *wedders* in their second year, or more than twelve months old.

EDROPIC, *adj.* (p. 195.) L. *hydropicus*; *dropsical*.

EIK, *v.* (p. 191.) EIKKYT; *to eke or add*. Goth. *aukan*. Isl. *auka*. A. S. *eucan* and *ecan*. Al. *auchon*. B. *oecken*. Dan. *oge*. Hence *eke* (*conj.*) A. S. *eac*, and *ac*, in the ancient romances; marking simply the addition of a clause, and consequently signifying *and*, or *but*, as the clause is positive or adversative in its signification.

EFFERAND, *part.* (p. 10.) *adapted to*, *conformable to*; a popular, as well as forensic expression. According to Ruddiman, (in Gloss. to G. Douglas's *Virgil*), *conferand* is used in the same sense.

Na maruell was thocht he was wicht;
Ten cubitis large he was of hicht;
Proportionate in lenth and breid,
Effeirand to his hicht, we reid.

Lyndsay's Poems, p. 47. 1592.

EFFERIS, *v.* (p. 235.) *relates to*.

ELLIS,

ELLIS, (p. 193.) else. This form occurs frequently in the old romances. Thus,

When sche com to that pallays,
 Miche sche seyze of gamen and gle;
 And al that trowed on Ihū crist
 Wel sori men sche seize hem be ;—
 Or thai schuld make sacrificse,
 To his Maumet was maked of tre,
 And of ston, and of bras ;
 Other *elles* schuld thai marterd be.

Legend of St Katherine, ms.

EMEROYADES, (p. 103.) *L. hæmorrhoides* ; emerods. The word originally denotes effusions of blood, but is appropriated to the disease termed the piles, or “ emeroyades “ of the fundament.” For this disease, Gabelhouer gives the following receipt—“ Take of those snayles “ which have noe domicilles ; put them all in a pot, and “ pricke them with a knife, that their froth issue out “ therof ; with the froth you must inungate the he- “ morrhodes, and they will departe, and drye : ” p. 141. This disease, with *edroposy*, *kattair*, *heidwark*, and others mentioned in the Complaynt of Scotland, occurs in Sir John Roull’s Cursing, a poem in the Bannatyne ms. little inferior in acrimony to Sterne’s chapter of curses, and which forms a curious contrast to Sir John of Gramtam’s curse for the miller’s eels that were stolen, recorded in Harsnet’s Detection of Egregious Impostures.

All you that have stolen the millers eelis,
 Laudate Dominum de cœlis ;
 And all that have consented thereto,
 Benedicamus Domino.

Sir John Roull, on the contrary, invokes all the devils to revenge the stealing of his geese.

Gog, and Magog, and Gowm Garog,
 The devil of hell, the theif Harog,
 Sym Skȳnar and Sir Garnega,
 Julius Apostata,
 Prince Pluto and Queen Cockatrice,
 Devetinus ye devill yat maid ye dyce,
 Cockadame, and Semiamis,
 Fyre mouth, and Tutivillus,
 And Browny als, yat can play kow,
 Behind the claith with mony a mow. —

Now cursed and warreit be yair werd,
 Quhill thay be levand on this erd ;
 Hunger, sturt, and tribulation,
 And never to be without vexation,
 Of vengeance, sorrow, sturt and cair,
 Graceless, thriftless, and threid bair ;
 All tymes in yair legasie,
 Fyre, sword, water and woddie ;
 Or ane of thir infirmeteis,
 Of wordly scherp adverseteis,
 Pouertie, pestilence, or poplecy,
 Tumdeif or *edroposy*,
 Maigram, madness, or missilry,
 Appostrum, or ye palacy,
 Ffluxis, hyvis, or huttis ill,
Hoist, *heidwark*, or *fawin ill*,
 Cald, canker, feister or feveris,
 Brukis, bylis, blobbis, and bleisteris,
Emeroidese, or the sair halss,
 The pokkis, the spavin in the halss,
 The panefull gravell and the gutt,
 The *gulsoch*, that thay never be but,
 Sceatica, and arratica,
 The cruke, the crampe, the colica,

The
 e

The worm, the wareit wedonypha,
 Rimbursin, ripplis, and bellythra,
 The chukis that haldis the chaftis fra chowing,
 Golkgaliter at the hairt growing,
 The stane-wring, stane, and staneblind,
 The *berne bed*, and mor behind,
 The strangelour, and grit glengoir,
 The harchatt in the lippis befoir,
 The mowlis, and the sleep the mair,
 The kanker and the *kattair* ;
 Mott fall upon thair cankerd corses,
 With all the evil that evir had horses,
 Fische, foull, beist, or man,
 In erd sen first ye warld began.——

Fra God, our Lady, and all thair hallowis,
 To the fiend thair saulis, thair craig the gallowis,
 I gif ; and Cerberus thair banis sall knaw,
 For yair dispyt of kirk and law.——

Sir John Roull's Cursing, ms.

Several diseases in this enumeration are mentioned in popular songs ; in particular, the editor has heard one, the entire subject of which was “ the ripples,” or king’s evil. It thus commenced :

I rede ye beware o’ the ripples, young man ;
 I rede ye beware o’ the ripples young man :
 Gin ye take them in your heid,
 They will be your deid ;
 Sae I rede ye beware o’ the ripples, young man.

I rede ye beware o’ the ripples, young man,
 I rede ye beware o’ the ripples, young man :
 Gin ye tak them in your wame,
 Ye’ll never gae hame ;
 Sae I rede ye beware o’ the ripples, young man.

&c. &c.

ENNET-

ENNET-SEIDIS, (p. 104.) aniseed or anise. Dan. *anisz.*

Fr. *anis.* L. *anisum.*

ENYN, *n.* (p. 67. 97.) evening. The common pronunciation of the word in the south counties of Scotland.

ERMONYIE, (p. 57.) harmony. It. *armonia.* Fr. *harmonie.*
L. *harmonia.*

ESCARMUSCHIS, *n.* (p. 8. 22.) an *scarmouche* (p. 177.) Fr. *escarmuche*; skirmishes: hence *escharmouschit*, (p. 121.) skirmished.

ESCHET, *n.* (p. 208.) forfeiture. Fr. *escheate*, à *escheoir*, which expresses the devolving of a vassal's possession to the feudal lord.

ESTIN, (p. 95.) eastern, Common pronunciation.

ETTYN, *n.* (p. 98.) a giant. A. S. *eten.* Hence, *red-ettyn*, the red giant; forte à A. S. *etan*, to eat; hence an *anthropophagus*. The Berserkers of the North were accustomed, in the paroxysms of their fury, to devour human flesh, and drink human blood; and hence probably the romances of giants and etens, that devoured quick men.

The prophecies of Rymour, Bede, and Marling,
And of mony uther plesand history
Of *Reid Eten* and the *Gyre Carling*,
Comfortand the, quhen that I saw the sory.

Lindsay's Dreme, p. 225. 1592.

EUOIR-BANE, *n.* (p. 30.) ivory. Fr. *yvoire.* L. *ebur.*

Thus also, *Quhaillis bane*, in Hailes' Bannat. poems. Ivory is denominated *alpes bon*, in the following passage:

Thai made hir bodi blo and blae,
That er was white so *alpes bon*;
Seththen seyde he to his men,
Prisouns hir swithe anon;
Hunger schal sche han ynouz;
Mete no drink zif hir non;

Litel

Litel no miche that loke wel,
Til this tvelue days be comē & gon.

Legend of St Katerine, ms.

EXPREME, *v.* (p. 54.) Fr. *exprimer*, to express.

EXTREE, *n.* (p. 75.) axletree. A. S. *æx*. It. *exe*. B. *axe*.

FACIL, *adj.* (p. 23.) Fr. *facil*; easy, not difficult.

FAIRD, *n.* (p. 65.) passage. Teut. *fabrt*. Sw. *færd*, as in *hærfærd*, a military expedition. A. S. *fær*, & *utfare*, an expedition; from A. S. *faran*; Teut. *fahren*, to go.

FALCONS & HALF FALCONS, (p. 64.) a species of cannon about three inches in calibre. The half falcon, or fauconnean, is about one inch eleven lines in calibre, and six feet and an half long. In naval engagements, they were generally used as reserves when the principal cannon were dismounted. The artillery employed by James V. against Tamtallon, consisted of "two great cannons, thrown mouth-
"ed Mow and her marrow, with two great boteards
"and two moyans, two double falcons, and two quarter
"falcons."—*Lindsay of Pitscottie*, 4to, p. 143. According to the same author, Crook Mow and Deaf Meg were employed against the castle of St Andrews, after Card. Beaton's death, p. 191.

FALDOMIS, *n.* (p. 160.) fathoms. A. S. *fæthm*. B. *vadem*.

FALOW, *n.* (p. 286.) fellow, companion.

FALSED, *n.* (p. 284.) falsehood; quas. *falsbed*; whence *falset*. *Falschip*, a different form of the same word, likewise occurs; as,

This world wileth thus y wat,
Thurch *falschip* of fair hat;
Where we go bi ani gat,
With bale he ous bites.

Legend of St Katerine, ms.

FALT, *n.* (p. 114.) want. Fr. *faulte*.

FALTIT,

FALTIT, *v.* (p. 189.) committed a fault; to fault.

FAME; also spelled *faem*. A. S. *fæm*.

FARD, *v.* (p. 25.) Fr. *farder*; to paint, to embellish. *To fard and lard*, a proverbial expression.

FASSONS, *n.* (p. 29.) Fr. *façons*; fashions.

FAUCHT, *pret.* did fight.

FEDE, (p. 261.) Al. *fede*; Sw. *seyd*; B. *væde*; L. Barb. *faida*: Feud; the enmity between a murderer and the natural avengers of blood.

FELLOUNE, *adj.* (p.) It. *fellone*; Fr. *felon*; A. S. *felle*: Fierce, cruel. *Felloune force*, (p. 22.) mere force; *felloune sounde*, (p. 60.)

Clariodus was war, and weill him knew,

That the grit Came cum him to persew.

He ruschit upon him with ane *felloun* feir,

And with his sword him to the sadill schare.

His corpes deuidit into pairtis two;

Syne to the (Turkis) king he did ry^t so.

The heathin wouderit upon that *felloun* deid.

Clariodus & Meliades, MS.

FELTRIT, (p. 106.) entangled. It. *feltrare*. Fr. *feultrer* & *feutrer*. In the Cumbrian dialect, *faltered* signifies *dishevelled*, *revelled*.

FEYRD, (p. 99.) fourth. Teut. *viert*; the Belgic pronunciation early adopted in Scotland.

FINKIL, (p. 104.) *Fȳncl*, Ælfric.; *fenchel*, Teut.; *venckel*, B.; *venikol*, Al. In the Lincolnshire dialect, *fenkel*, fennel.

In somer, quhen flouris will smell,

As I fure our fair feildis and fell,

Allone I wanderit by ane well,

On Weddinsday;

I met a cleir under kell,

A weil-fard may.

Scho had one hat upon her heid,
 Off clever cleir, bayth quhyt and reid,
 With catcluke strynklit in that steid,
 And *fynkil* grene ;
 Wit ze weill to weir yat weid,
 Wald weill her seine.

Bannatyne ms.

FLASCHAR, (p. 200.) flesher, butcher, or executioner ;
 from *flasche*, (p. 91.) flesh. A. S. *flæsc*. Teut. *fleisch*.

FLET, *adj.* (p. 98.) prosaic, in prose ; (*pède soluta*) quas.
flat.

FLEYITNES, *n.* (p. 60.) fear.

FLUREISE, *n.* (p. 58. 268.) budding, or flourishing ; à
fleurir, to bud, to flourish.

The feildis grene, and *flureist* meidis,
 Wer spulzeit of thair plesand weidis.

Lyndsay's Poems, p. 43. 1592.

FLEUME, (p. 104.) Teut. *fluyme* ; phlegm. *Feume* (p. 104.)
 is a contracted form of the same word ; *fleume*, transposed
feulme, and softened *feume*.

FOLIFUL, *adj.* (p. 195.) foolish.

FORFAYR, *v.* (p. 100.) to miscarry, perish ; *faran*, A. S.
 & *for* ; (insep. prepos.) like the German *ver*, often sig-
 nifying, in English, *mis*. A. S. *ferfaran*. B. *vervaeren*,
 to perish. Fr. *forfeure*, to transgress, incur a forfeiture.

Quhat can I help howbeit he sowld *forfair*,
 Ye ken richt weill I am na medcynnar.

Lindsay's Interludes, ap. *Pinkerton's*
Anc. Poems, vol. ii. p. 41.

The word frequently occurs in the old romances, and me-
 trical legends ; as in the following curious passage of the
 legend of Martha and Mary.

The king of Marseilles being converted by Mary to
 Christianity, undertakes a pilgrimage to Rome, by sea.

The Queen, who was pregnant, desires to accompany him ; but the king objects to her design, from a superstitious notion, still entertained by sailors, that it is dangerous to sail in the same vessel with a woman in labour.

The prince seyd, dame, nay,
 With me wenden thou ne may :—
 No, were the se neuer so milde,
 And a woman were with childe,
 In schippe with trauel bi stadde,
 Alle we mizt be sore adradde ;
 Men wold siggen ī awhile,
 That thai weren in great pile :—
 Bot zif sche soner were unbounde,
 Sche mizt dye in a stounde,
 In schip bifor ous euerichon ;—
 Therfor thou may nouzt with me gon.

The intreaties of the princess, however, prevail. The ship sets sail ; a storm arises ; the Queen is taken in labour, and dies in child-bed. The faith of the king begins to waver ; and, rather than commit his living child and dead consort to the waves, he exposes both on a rock in the sea, which afforded no place of sepulture. He leaves them with the following expression :

Zif that he be god almizté,
 Now on her soule haue mercie ;
 And this child he kepe fram care,
 And let it neuer nouzt *forfare*.

The king arrives at Rome, and is informed by St Peter that his wife and child are both alive. On his return, he passes by the rock where they had been exposed.

And when thai neize that rock were,
 A litel child thai seizen there,
 Adoun at the fot of the hille,
 The se it was comen tille ;

Ther

Ther with it made michel gale,
 With gret stones and with smale,
 And played with burbels of the water :—
 Wel ioieful then was the fader ;
 As it is euer childes wone,
 There playd his litel sone.

Legend of Martha and Mary, ms.

On the approach of the mariners, the child flies to its mother, whom the king discovers to be only asleep, and returns with great joy to Marseilles.

FORBEARIS, *n.* (p. 291.) ancestors.

FOUND, *v.* (p. 90. 98.) A. S. *fundan*, to go.

FREUOLE, *adj.* (p. 187.) Fr. *frevole*, frivolous.

FORREOUR, (p. 153.) forager ; from *forrais*, (p. 22.) foraging excursions.

FUMETERRE, (p. 104.) Fr. Fumitory. L. *fumaria*.

FUSTEAN, *adj.* (p. 66.) soft, elastic, and compressible as the down of cotton. Hence, *fustean skonnis*, cakes leavened, or puffed up, or *fozzy*. The phrase is still current in Angus, and the east coast of Scotland.

FYIR-SLAUCHT, (p. 93.) & FYIR-FLAUCHT, lightning ; also termed *slew-fire*. A. S. *slean*, to strike.

FYNE, *n.* (p. 130.) L. *finis*. Fr. *fin*, the end.

GALMOUDING, (p. 102.) gamboling ; *ab antiq.* Fr. *jalme pro jambe* ; hence, *jalmade* or *gealmade*, gambade.

Castand *galmoundis* with bendis & bekis ;

For wantones sum brak thair nekis.

Complaint of Schir David Lyndesay, p. 266.

GALZARDIS, (p. 102.) gay dances ; Fr. *gaillarde*. The *galliard* was a favourite dance at the court of France. Lindsay of Pitscottie mentions it as one of the entertainments prepared by the Duke of Vendôme for James V. when he visited that court. The substantive *galliard*,

or *galyard*, the beau of former times ; or the character which combined the beau and the warrior. The term is applied by Skelton to King James IV. who perished at Flodden.

Ye thought ye did yet valiantlye,
Not worth three skippes of a pye ;
Sir Skyr Galyard, ye were so skit,
Your wil than ran before your wyt.

Skelton against the Scottes.

Hence, the adverbial, *galzeardlie*, gallantly.
Of horsmen montit *galzeardlie*,
Fiue hundreth thousand verralie.

Lindsay's Poems, p. 86. 1592.

GAR, *v.* (p. 1.) to force, to cause. Al. *garen* ; Sw. Goth. *gara* and *gera* ; Isl. *giora* ; Celt. *gar* : Force, strength.

GARTEN, *n.* a garter.

GARNISON, *n.* (p. 8.) Fr. *garnison*, a garrison.

GLAR, *n.* (p. 105.) mud, mire. Fr. *glaire*, *glastre* ; slime, sea-ooze.

GLASPIS, *n.* (p. 109.) clasps.

GLAYKIT, *adj.* (p. 219.) light, full of tricks, a glaykit hussey ; a light, thoughtless girl ; a *baloc* : which term is of common use in the south of Scotland. *A glaikit callan*, a boy full of tricks. *To give one the glaiks*, to put a trick or cheat on a person. *Glaiks*, a species of toy, or puzzle.

I think sic giglottis ar bot *glaikit*.

Lindesay, in contempt of syde taillis, p. 308. 1592.

Get I thame, thay sall beir thair paikis,

I se thay play'd with me the *glaikis*.

Lindsay's Interludes, apud Pink. Anc. Poems, vol. ii. p. 156.

GRAMARIARIS, *n.* (p. 27.) grammarians.

GRAIF, *adj.* (p. 275.) grave, sagacious.

GRE,

GRE, (p. 229.) Fr. *gre* & *degre*, degree; *to bear the gre*, to hold the principal rank or place. *Gre* is used absolutely, or by way of eminence; *gre of gentreis*, degree of gentry (p. 234.); *greis of comparison*, degrees of comparison, (p. 250.)

GOILK, *n.* (p. 60.) the cuckow, a fool.

I leue the *goik*, quhilk hes na sang but ane,
My musicke, with my voice angelicall;
And to the guse ze gif, quhen I am gane,
My eloquence, and tongue rhetoricall.

Lindsay's Complaint of the Papingo, p. 221.

The name of this bird is derived from its cry, in almost every language.

GOULMAU, *n.* (p. 60.) the gull, or cormorant; termed also, by the common people, the *gormaw*.

Next come the *gorgoul*, and the *graip*,
Twa feirfull fowls indeed.

Birrell's Passage of the Pilgremer.

I suspect that the fowls here intended, are, the griffin and the gorgon; by the last of which the author probably meant the harpy.

GRATHIT, *v.* (p. 61.) A. S. *gerædan*, to prepare, to equip, make ready.

Whar be thine cokes snelle,
That schuld go to *graythe* thi mete,
With swot spices for to smelle,
That thou wer neuer ful to frete:
To make thi foule flesche to swelle,
That wilde wormes schal now ete;
And ich haue the peyne of helle,
Thurch thi glotonie and gete.

Disputisoun bitven the Bodi & the Saule, ms.

GRENE-SIRENE, (p. 60.) the greenfinch; so denominated
from

from the sweetness of its song. It is commonly called the *green linnet*.

GRUMIS, (p. 105.) grooms. A. S. *gruma*, a servant.

GUK, (p. 60.) the cry of the cuckow; an imitative word, as the name of that bird is in almost every language. This word seems connected with the Danish name of the cuckow, *kuckkuck*; B. *kockkock*. Thus, also, in Montgomery's poem of the Cherry and the Slae, stanza second, many of the same imitative words are employed which occur in the Complaynt of Scotland.

The cushat crowds, the corbie cryes,

The cucko *cuks*, the pratling pyes,

To geck her they begin:

The jargoun of the jangling jayes,

The cracking craws, the keckling kayes,

They deaved me with their din.

GULSET, (p. 104.) the jaundice. *Black gulset*, black jaundice. In Galloway, and the west march of Scotland, it is commonly pronounced *gulsoch*; A. S. *gealwe-seoc*, the yellow sickness; termed also by Somner *geal adl*, yellow ail.

GRYTUMLY, *adv.* (p. 31.) greatly.

The whole *gritumly* discouraged his nobles.

Lindsay of Pitscottie's History, p. 64. 4to.

The termination *um* is common to the Icelandic and Saxon dialects; *oferrum*, afar.

Minot's Poems, p. 29.

In Saxon, both adjectives and substantives, in the ablative, are frequently used adverbially; as, *wundrum litel*, *wundrum sceorta*; wondrous little, wondrous short.

GYLMIR, (p. 103.) an ewe two years old; Isl. *gimbur*; hence also *lam-gimber*, an ewe-lamb which is one year old. A lamb is smeared at the end of Harvest, when it is denominated a *hog*; hence the phrase *harvest hog*. After being

being smeared the second time, an ewe-hog is denominated a *gimmer*; and a wedder-hog a *dymond*.

GYRSE, *n.* (p. 30.) A. S. *gers*; pronounced *gerse*, grass.

GYRTH, (p. 183.) a shelter, an asylum. According to Skene, *girth* and *girthol* denote a sanctuary; A. S. *geard*, an area.

HAGGIS, (p. 64.) haques or haquebutts, so denominated from their butts, which were crooked; whereas those of hand-guns were straight. *Half-haggis*, or *demibaques*, were fire arms of smaller size; and are mentioned, as well as *hagbutts of croche*, in Brander's ms. cited by Grose in his Treatise on Ancient Armour, and History of the English Army. By the statute of 33d of Henry VIII. the hagbutt was required to be one yard in length, stock and barrel. The *carrier*, of the same calibre and strength as the harquebus, having a longer barrel, required more powder. The firelock, termed the *dragon*, which was carried by dragoons, was sixteen inches in length, and of full musquet bore.

HAGBUTTIS *of croche*, (p. 64.) Fr. *arquebus a croc*. The arquebus with a hook, cast along with the piece, which served to fix it down to a kind of tripod or small carriage. It varied in length and calibre, from the smallest cannon to the musquet. Hence *hagbutaris*, (p. 9.) musqueteers.

HAIL, *v.* (p. 62.) to haul, or hale. Fr. *haller*. B. *halen*.

HAILSE, *v.* (p. 65.) to hail. Chaucer, *hailsin*. Al. *heilizen*. Me. Goth. *hails*.

And first scho *helsit* him, and then the queine,

And then Meliades, the lustie ladie scheine.

Clariodus & Meliades. ms.

HARDYN, (p. 150.) cloth made of the coarsest part of flax, after dressing; sackcloth. The phrases *hardyn-sack*, *hardyn-yarn*, are in common use. It is often pronounced *harn*, as in Burns's Tam O'Shanter—

Her

Her cutty sark of Paisley *barn*,
That when a lassie she had worn.

The word is derived from *hardis*, stupa, the refuse of flax after dressing; *berde*, fibra lini. *Kilian*.

That not of hempe ne *heerdis* was. *Chaucer*.

The finer part of the *hards* of lint is termed the *brerdes*.

HARDYN-PAN, *n.* (p. 241.) harn-pan; the skull. Teut. *hirn panne*, or *hersen panne*. Dan. *hierne*. Goth. *thairn*. *Heued pan* is also used; as,

Arthour came redeinde in this cas,
For Sir Antour desmaied was :
He smot amidward the pres ;
So grehounde doth out of les ;
A geaunt sone he toke anne
Thurch out helme and *heued panne*.

Arthour & Merlin, MS.

HATRENT, (p. 69.); also **HEYTRENT**, (p. 272.) hatred.

The same analogy prevails in other words; as,

With cote unclene clame *kinrent* to sum cuke.

Lindsay's Complaynt of the Papingo, p. 223. 1592.

Monie ane knicht, barroun and *banrent*,

Come for to se that awfull tornament.

Lyndesay's Justing, p. 318.

HAYR, (p. 91.) hoar. A. S. *har*.

HAYRSCHIP, *n.* (p. 8.) herrying, or plunder; pronounced often *heirischip*. A. S. *heriscip*. From A. S. *here*, an army.

All men makis me debait,

For *heirischip* of horsmeit: *i. e.* stealing of horse-corn.

Pinkerton's Anc. Scotch Poems, p. 198.

HARTLY, *adj.* (p. 11.) hearty.

HEDE-VERKIS, (p. 56.) head-aches. A. S. *wærc pain*.

The phrase occurs in the Lancashire and Northumbrian dialects; as, *head-wark*, or *head-warche*; and *teeth-wark*.

HEDE-STIKKIS, (p. 64.) a species of artillery; likewise denominated *stock-fowlers* and *staggs*. Vid. *Saikyr*.

HEISAU,

HEISAU, (p. 63.) a sea cheer, contracted of *heeze all*; *heeze*, *heis*, or *heys*, to lift. A. S. *heabsian*. Fr. *hisser*. B. *hiissen*. Hence the popular word *heezy*, a rousing, a scolding, or fight. Thus, in the ballad of Scornfu' Nancy—

My gutcher left a good braid sword,
 Tho' it be auld and rusty;
 Yet ye may take it on my word,
 It is baith stout and trusty:
 And if I can but get it drawn,
 Which will be right uneasy,
 I shall lay baith my lugs in pawn,
 That he shall get a *heezy*.

Ritson's Scottish Songs, vol. i. p. 183.

By a similar analogy, *stour*, dust, is used metaphorically to signify a fight.

HERRY, *v.* whence HAREYT, (p. 210.) to plunder. Fr. *harrer*. A. S. *herian*. Sw. *heerja*, bello infestare.

HERBERYE, (p. 210.) harbouring, or entertaining. A. S. *hereberga*. B. *herberge*. Sw. *herberge*, diversorium.

HEUGH, *n.* (p. 61.); A. S. *heolh*; a deep rugged valley, or small glen. It is exactly the contrary of a rock or steep hill, as it is interpreted by Ruddiman, in his Glossary to Douglas's Virgil. *Hingand heuch* is a glen, with steep over-hanging braes or sides.

HOG, *n.* (p. 103.) a young sheep before it has lost its first fleece; termed *harvest-hog*, from being smeared at the end of harvest, when it ceases to be called a lamb. Kelham, in his Norman dictionary, interprets HOGETZ, young wedder sheep. But this is probably erroneous, as the terms *ewe-hog* and *wedder-hog* are current among the peasantry; and the editor never has seen an authority which restricts the term to the male.

And beleue weil ze ar bot doggis ;
 Thocht ze stand in the hiest gre,
 Se ze bite nouthur lambis nor hoggis.

*Lindesay's Complaint of Bagsche, the Kingis
 Hound, p. 303. 1592.*

HOILSUM, *adj.* (p. 59.) ; also HOLISUM, (p. 103.) whole-
 some.

HOLABAR, (p. 63.) a sea cheer, probably a direction to
 employ the bar of the capstan ; quas. *holla ! bar !*

HOLT, *v.* (p. 62.) to halt.

HOSTE, (p. 104.) cough. A. S. *huest.* Swed. *hosta.*
 Germ. *huste.* Dutch, *boeste.*

HOU, (p. 59, 61.) hollow ; the how of a ship ; the hol-
 low part, or hold ; also a sea cheer, *holla !* (p. 62.)

With hypocritis, ay slyding as the sand,
 As humloik, *how* of wit, and vertew thin.

*Adhortatioun prefixed to Lyndsay's Warkis,
 Edin. 1592.*

HUDDIT, *adj.* (p. 60.) hooded. The *buddit* crow is the
 raven or carrion crow, commonly termed the Hoddy crow.

JANGLE, *v.* (p. 60.) the cry of the jay. Fr. *jangler.*

He could wirk windaris, quhat way that he wald ;
 Make a gray gus a gold garland ;
 A lang spere of a bitill for a berne bald ;
 Nobles of nutschellis, and silver of sand.
 Thus jowkit with juxters the *janglane* ja.

*Holland's Houlate, ap. Pinkerton's Scottish Poems,
 vol. iii. 180. 1792.*

JARGOLYNE, *n.* (p. 60.) jargonizing ; both are popular words,
 and probably of imitative origin, denoting the mingled
 singing of birds. *Jargon*, in French, denotes indistinct
 elocution ; and Menage has produced various etymologi-
 cal derivations, which, in imitative words, can seldom be
 depended

depended on. *Jargoning* is used by Chaucer ; but *jargolyne* is a more common popular expression. *To jarg*, to make a single sharp shrill noise ; *to jargle*, to produce a repetition of such sounds.

IMPESCHE, *v.* (p. 202.) and EMPESCHE, (p. 87.) ; Fr. *empêcher* ; to hinder.

IMPORTABIL, (p. 190.) insupportable.

INDOCTRYNE, *v.* (p. 97.) to instruct.

INDOLE, (p. 196.) soft, inactive, indolent.

INFANG, (p. 164.) a term both popular and forensic. *In-fang* and *outfang* seem, in the popular language of the Borders of Scotland, to have comprehended all the different kinds of theft and reif. The first seems to have signified the seizing a thief, *red-hand*, or *back-berend*, and *hand-habend* ; the second comprehending every other species, as in the following passage—

But when the Scots did hear that stile

King David resided in Carlisle,

With *out* and *in-fang* they disturbed his court.

Scot of Satchells' Hist. of the Name of Scot, p. 29.

Skene mentions various acceptations of the phrases *outfang* thief, and *infang* thief. “ In the auld laws of the Brittons, made by King Edward, *infang* thiefe is a liberty or power pertaining to him quha is infest their with, to cognosce upon theft committed by his awin man, takin within his awin dominion and lands ; and *outfang* thiefe is an foran thefe, quha comes fra an uther man's land or jurisdiction, and is taken and apprehended within the lands pertenant to him quha is infest with the like liberty.” This is probably the original signification of the phrase. A. S. *fangan*. B. *vanghen* ; to seize or apprehend. The word is frequent, both in common language and popular ballads. Somner

(on *fangen*) cites the following verses concerning Machiavel, in what he terms the Northern dialect :

Machil is hanged,
And brend is his buks :
Thogh Machil is hanged,
Yet he is not wranged ;
The dil has 'im *fanged*
In his kruked kluks.

INGYNE, *n.* (p. 70.) ; L. *ingenium* ; genius, wit, intellect.

JOY, *n.* (p. 101.) joe, or love. Fr. *joie*.

ISCHING, *n.* (p. 152.) issuing.

JUSTIFIET, (p. 178.) subjected to justice. Fr. *justicier*.

KAR, left ; *kar* hand, *kar* kluk, left hand. Gael. *cearr*, awkward, left-handed.

KEBBIS, ewes, the lambs of which have died soon after being produced. Ewes are said to *keb*, when their lambs die early, and they are suffered to go *yeld*. A *keb* lamb ; a lamb, the mother of which dies when it is young. *Kebber*, an old English word, of which Skinner has given some pleasant etymologies, has the same signification. Gouldman, in too general terms, interprets it *ovis rejicula*.

KEIST, *v. pret.* (p. 240.) did cast.

KEKKYL, *v.* (p. 60.) to cackle ; Teut. *kaekelen* ; an imitative word, expressing the cry of a hen or jay, and, metaphorically, a short and quick laugh.

Bark like ane dog, and *kekil* like ane ka ;

Blait like ane hog, and buller like ane bull ;

Gail like ane goik, and greit quhen scho was wa.

Lindsay's Complaint of the Papingo, p. 187. 1592.

KYL, (p. 60.) a kiln ; pronounced *kill* in many of the provincial dialects of England, as well as in that of Scotland.

To cry as if the kill war on fire ; a common phrase, to express making a great noise. I am ignorant of the origin

gin of the phrase ; and the popular account is totally unsatisfactory, as every one may perceive. “ A miller left
 “ a servant, who stammered in his speech, to watch the
 “ kiln, where oats were drying. By some accident, the
 “ kiln took fire. The servant run in great agitation to
 “ inform his master of the catastrophe, but, in his trepidation, was unable to utter a syllable. He continued
 “ staring and stamping for some time, when his master,
 “ alarmed, desired him to sing. The man immediately
 “ sung out lustily—

“ Tal-de-ral-al, the kill’s a fire ;

“ Tal-de-ral-al, it’s all in a low. ”

KYRN-MILK, (p. 66.) butter-milk, chern or churn-milk.

B. *kern* ; a churn or chern.

KYTIL, v. (p. 103.) to tickle. A. S. *citelan*. B. *kittelen*.

Teut. *kitzeln*.

LANDWART, (p. 66.) inland ; a landwart man, a man who lives towards the inland part of a country, and who is generally more boorish, or less polished, than the inhabitants of towns. “ Far to the *landwart*, out o’ sight o’
 “ the sea, ” is a common phrase among the fishermen on the coasts of Fife and Angus. Along the east coast of Scotland, the fishermen are chiefly of Flemish and Danish origin, and retain many words of their respective languages. They seem to have settled in small colonies, at that later period of Scottish history, when the Scottish nation was in habits of friendly intercourse with Denmark and the Low Countries. The broad Buchan dialect, as it is termed, is of this origin, instead of Pictish extraction, and is spoken in its utmost purity by the fishermen of Fife and Angus, but particularly at Buckhaven, on the Frith of Forth, and Davoch, on the Cromarty Frith, where they seldom intermarry with their neighbours.

LAN-

LANGORIUS, *adj.* (p. 1.) affected with languor.

LAUEROK, *n.* (p. 60.) A. S. *laferce*; B. *lauwerick*; the lark.

LASCHE, *adj.* (p. 191.) base. Fr. *lache*.

LEIFUL, *adj.* (p. 120.) lawful. Ital. *le*, law; Fr. *ley*; whence *leale*, *loial*.

LEUERAIRIES, (p. 231.) armorial bearings; colours in heraldry. Fr. *livrée*; whence the Scottish *liuaray*.

Thay brocht ane gounne of skarlot, gud and fyne,

That was weill furrit in potent rich armyne;

Then blyth was this gud wyfe of hir *liuaray*.

Clariodus & Meliades, ms.

LEUYR, (p. 209.) rather, more willingly. A. S. *leofre*.

B. *liever*; the comparative of *lief*, willing, pleased, dear.

A. S. *leof*. B. *lief*. Teut. *lieb*. It is also found contracted; as,

I *leir* thair war not up and down.

Lindsay's Interludes, Pinkerton's edit. vol. ii. 39.

LEYE, *n.* (p. 65.) a lea; A. S. *leag*, a pasture ground.

A lea is a piece of flat and arable land, which has remained long untilled.

LEYSINGIS, (p. 70.) lies. A. S. *leasunge*; hence *læsungæ*, *losingeours*. Isl. *leysung*, perfidia.

LIME-POTTIS, (p. 64.) vessels full of quick lime, finely powdered, much used by the English in naval engagements. After gaining the windward of their adversaries, they were accustomed to sprinkle it copiously in their faces from the tops and shrouds. Matthew Paris, describing a sea-fight between the English and French, says,

“ Calcem quoque vivam et in pulverem subtilem re-

“ dactam, in altum projicientes, vento illam ferente,

“ Francorum oculos excæcaverunt.” *Mat. Paris, 50.*

The arrows of the archers, too, were sometimes headed with phials filled with quick lime. This species of

arms

arms is mentioned by Lindsay of Pitscottie, in the oration of the famous Andrew Wood of Largo to his men, before his engagement with Stephen Bull, p. 110.

“ Sett yourselves in order, every man to his awne room.
 “ Let the gunneris charge their artaillziarie, and the
 “ corsbows make them readie, with the lyme-pottis and
 “ and fire-ballis in our tops ; and lett us keip oure over-
 “ loftes weill with two-handit swords, and every gude
 “ fellow remember the weill of his country ; and, will
 “ God, for my part I shall shaw good example.” In this passage, I have generally followed a ms. in the Advocates Library, Edinburgh, as the printed copy of Pitscottie’s history is modernized, not only in the orthography, but in the style ; obsolete words and phrases being very often exchanged for those of more common use, to the great injury of the true and pithy original.

Fyre-pottes and *fire-balles*, were compositions of the same kind. The *fyir-speir* (p. 64.) is the LANCE À FEU, a species of fusil united with a spear, much used before the invention of the bayonet. One of the inventions, for which a patent was granted in 1625 to Drummond of Hawthorndean by Charles I, seems to have been an improvement of this weapon. “ The second is a new kind
 “ of spear, with which any foot soldier, besides using
 “ it as a pike, may discharge five or six guns : this weapon may be named the projecting spear, or pike arque-
 “ bus.” The *pik*, (p. 64.) Fr. *pique*, is properly the spear with which infantry were armed, which was generally about fourteen feet in length ; the lance is the spear borne by cavalry, which was commonly about ten feet long : but these terms are often interchanged.

LYNTQUHIT, (p. 60.) a linnet. A. S. *linetwige*.

LISTARIS, (p. 63.) the small yard arms.

LINCHE,

LINCHE, (p. 63.) linch-pin, or linspin, for belaying the ropes on. B. *leync*, *fulcrum*. Teut. *gelenck*, *junctura*. A. S. *blinc*, a linch, or balk of ground.

LOPE, *v.* to leap; B. *loopen*, to run, to bound; A. S. *bleape*: Whence the English *leap* is derived.

LOUPE, *n.* (p. 161.) a loop.

LOUYNG, (p. 285.) praise. Fr. *louenge*.

LUFFE, (p. 62.) to loof, or hale into the wind; a sea phrase.

Suppois the courte you cheir and tretis,
And fortune on you schynis and betis,
I rid you than a war *lufe*! war le!
Suppois ye sale betwix twa scheittis,
Utheris has falit as well as ye.

Quyntene Schaw's advyce to a Courtier,

Pinkerton's Maitland's Poems, vol. i. p. 133.

LYCHTLIES, *v.* (p. 199.) to make light of.

LYCHTNIS, *n.* (p. 104.) the lights, or lungs; in common use; B. *lichte*. The word likewise signifies *cheerfulness*, *joy*. Thus, in an old legend, it is said, that, at the death of Adam,

Alle the *liztnisse* was aleyd;
Sonne and mone lorn her lizt,
Sex days and sex nizt.—
God that sit in heuen heyze,
Tok Adam soule that Seth it seize,
And bitok it Seynt Mizhel,
And seyde haue loke this soule wel,
And put it in sorwe and thesternisse,
Out of ioie and all *liztnisse*,
Til fiue thousand winter ben ago,
Two hundred and eizte and tventi mo;
Fro the time that he ete
Of that appel him thouzt so swete,

So long for his gilt,
In his ward he schal be pilt.

Legend of the Death of Adam. ms.

The author of this legend details some curious Rabbinical fables. Among the rest, he relates how Eve first discovered that her progeny were subject to sin, and the assaults of "the fiend."

Adam hadde rewthe of his wiif,
And was alful of his liif,
And seyde, Eue, lat be thi fare,
And fond to bring me out of care :
Take Seth in thi compeynie,
And lok that thou fast heyze ;
Lade him to paradise to the zate,
And lat him abide ther ate ;
And lete him stonden in the sizt
(Of) God that is ful of mizt.
For he hath nouzt trespass so miche,
As haue we sikerliche ;
Ther fore he may the balder be,
To speke with ihū crist than we.—

Eue toke Seth anon,
And dede hem in the way to gon ;
Toward paradis anon thai go,
And the fende that was her fo,
Com and mett with hem tvaye,
Rizt amid in the waye,
And bot Seth in the visage ;
And afterward a gret stage,
In his visage it was ysene,
Wher stoden his teth keie.

Eve returns to Adam, and informs him of the assault of the fiend.

He com, and mett with ous tvay,
 As we zeden in the way,
 And went toward paradis,
 Thus he bot him in the viis.

She likewise mentions that it had been denounced to Seth, that both Adam and Eve should be subject to death, for the space of 5001 and 25 winters.

Er that term be ago,
 And God that is ful of mizt,
 Be into erthe ylizt
 And haue ynomen kinde of man,
 And bathed in the flow jordan,
 Than schal Adam & Eue his wiif,
 Be anoint with oyle of liif.

When Adam dies, the author relates, that the angels, in the sight of Eve, buried the corpses of Adam and Abel, the last of which had lain unburied till the death of Adam. Eve and Seth lament Adam till "the seuen" "day that was Sononday," when they were prohibited by an angel to indulge their sorrows on that day. Eve then commands Seth to write the history of Adam.

Seth anon rizt bigan,
 Of Adam that was the formé man;
 Alto gider he wrot his liif,
 As Eue hade biden, Adames wiif,
 As telleth the boke that wele wot,
 In ston alle the letters he urot,
 For fir no water opon mold,
 Neuer greuen it no schold.

Tho Seth hadde writen Adames liif,
 And Eues, that was Adames wiif,
 Rizt in thilke selue stede,
 Ther Adam was wonto bide his bede;
 In thilke stede, the bok he leyde,

As wise men er this han yseyd ;
 Ther Adam was wonto biden his bede,
 And leued it in thilke stede.
 And ther it lay alle Noes flode
 And no hadde nouzt bot gode ;
 Long after Noes flod was go
 Salamon the king com tho,
 That was air of dauid lond
 And Adames liif ther he fond ;
 And al in ston writen it was,
 And damagthed non letter ther nas :—
 For alle that euer Salamon couthe
 Thinke in hert or speke with mouthe,
 On word he no couthe wite
 Of alle that euer was ther write ;
 He no couthe oword understond
 That Seth hadde write with his hond.

Legend of the Death of Adam, MS.

Solomon entreats " the king of paradys " to inform him of the contents of the book : An angel appears for his instruction : and Solomon builds his temple on the place where Adam told his beads.

LYFT, the sky. " If the *lyft* fall, we'll a' gather lave-
 " rocks ; " a proverb used when a person expresses
 improbable expectations. A. S. *lyft*. Al. *luft*. D.
lufft. Isl. *lofft*.

MACULAT, (p. 234.) defiled ; *maculatus*.

MALTALENT, *n.* (p. 34.) Fr. *maltalement*, ill will ; used by
 Chaucer.

MALIS, (p. 191.) mailings ; a term in common use, signi-
 fying small farms. A. S. *male*, a rent, a toll, or tribute.
A cow's mail, the rent of a cow's walk or grass.

MANNEIST, *pret.* (p. 159.) menaced ; Fr. *menacer* : whence

2 Y ij MAN.

MANNESING, *n.* (p. 195.) threatening.

MANTELLIS, (p. 64.) large shields which were borne before archers at sieges, or fixed upon the tops of ships as a covert for archers; Fr. *mantelet*.

MARBYR, (p. 200.) marble. Fr. *marbre*.

MARMADYN, (p. 99.) mermaid; ab A. S. *mere*, palus, & *meyden*, virgo.

The popular opinion concerning the mermaid, though often modified by local circumstances, seems to have been chiefly formed from the Sirens of antiquity. The following account of them, given by Hoccleve, is curious:

Whoso that list in the book of nature,
Of beestes rede, therin he may see,
If he take heede unto the scripture,
Wher it spekth of *meermaides* in the see,
How that so inly mirie syngith shee,
That the shipman ther with fallith asleepe,
And by hir aftir devoured is he.

From al swich song is good men hem to keepe.

Mason's Hoccleve, p. 43.

The following account of the "Serene," in blazonry, is very similar to that of Hoccleve, and seems to be derived from the same source.

"Serene, as (the) philosophe sayis, is ane monstre of
"ye sey, qlk singis sa sweetlie on the sey, qll scho garris
"the marineris yat passis sleip, and be arreistit, and
"quhen yai enter win the schip, and assailzeis yame;
"and quhen the syrene may tak ye man, scho beiris him
"to dry eird, and constreinzeis him to haue hir carnell
"cumpanie; and gif he may not, nor will not do it,
"scho sleyis him, and deuouris & eitis his flesche. And
"as the histoire sayis, sche haid wingis and naillis in
"takin of ye armo^r yat fleis and strykis, and yai con-
"teneu in watter, becaus yat luxure wes maid of waik-
"nes; and signifyes, he yat bure yame first in armes
"wes

“ wes dissawand be schawing ye gude of himself, and
 “ culd say and do plesand thingis, mair for lechoure
 “ and dessait, yan for ony uyer thing, and wes ry^t dan-
 “ gerous and paralous to conuers with. ”

Lindesay's Collections relating to Heraldry, ms.

The Eastern sea was famous for mermaids. Thus, in the romance of Clariodus and Meliades,

The minstrellis sang with curiositie,

Sweit as the *marmaid* in the Orient sea.

MARYNEL, (p. 15.) and MARYNALLIS, (p. 61.) mariners.

MARROW, (p. 271.) an equal, an associate or companion, a match. *Marrowless*, incomparable; also widowed.

MAU, *n.* (p. 60.) mew. A. S. *mæw*. B. *meeuwe*.

MAUGHT, (p. 63.) G. *macht*, might.

MAYE, (p. 251.) A. S. *ma*, more. In the popular Scottish dialect, *mæ* is applied to number, and *mair* to quantity.

MEDUART, *n.* (p. 65.) meadow-wort, meadow-sweet, or queen of the meadow.

“ The floors laid with scharets, sprechts, meduarts and
 “ flowers. ” *Lindsay of Pitscottie, p. 146. 4to.*

MERLE, *n.* (p. 60.) the blackbird. Fr. *merle*. L. *merula*.

MEL, *v.* (p. 24.) Fr. *mesler*, to mix, mingle, meddle.

MELT, (p. 104.) the spleen. A. S. *milte*. Al. *milte*. D. *milt*. B. *mildte*. The phrase, *to milt a person*, or *an animal*, is used, when either suddenly sinks under a blow on the side. Diseases of the *melt* are frequently mentioned in ancient poetry, thus—

—the blaidis and the belly-thraw,

The bleiring bats and the bean-shaw,

With the mischief of the *melt* and maw.—

The frencie, the fluxes, the feyk and the felt,

The fevers, the fearcie, with the speinzie flies;

The doit and the dismal, indifferently delt;

The powlings, the palsey, with pocks like pees;

The

The swerf, and the sweiting, with sounding to swelt ;
 The weam-ill, the wild-fire, the vomit, the vees ;
 The mair and the migrame, with meaths in the melt ;
 The warbles, and the wood-worm, whereof dog dies ;
 The teásick, the tooth-aik, the titts and the tirles.

The painful poplesie, and pest ;
 The rot, the roup, and the auld rest ;
 With parlesse, and plurisie opprest,
 And nip'd with the nirles.

Montgomery, ap. Watson's Collect. of Poems,
 vol. iii. p. 13.

Some of the diseases here particularized, occur in the popular song, " The auld man's mare's deid," which is still preserved in tradition.

MENTEME, *v.* (p. 48.) to maintain. *Mentene* is the original form of the word ; but the other is of more frequent use, though it probably originated in the accommodation of the orthography to the rhyme.

MIRKNES, *n.* (p. 65.) darkness. Isl. *myrk*, *myrker*. Sw. *mark*.

MISTER, (p. 55.) and MISTERFUL, (p. 194.) need, needy. Fr. *mestier*, need. M. Goth. *missa*, want, defect.

Thair cum the curlew a clark, and that a cunand,
 Chargit as chancellare ;
 For he could wryte wonderfare,
 With his neb for *mystar*,
 Upon the sea sand.

Holland's Houlate, ap. Pink. Anc. Poems,
 vol. iii. p. 155.

Mistir, in Chaucer, likewise denotes a trade, according to the modern meaning of Fr. *metier* ; Hisp. *menester*.

Mo, *v.* (p. 59.) an imitative word, expressing the cry of a calf ; sometimes also applied to that of a cow.

MONTH, *n.* (p. 99.) mount.

MONY,

MONY, (p. 63.) many. *Mony pricis* is a popular phrase for a great price. *The kye brought mony prices at the fair, i. e.* they sold dear.

MUDE, (p. 63.) mood, temper, disposition, energy of mind. A. S. *mod*. Ger. *mut*.

MUGUART, (p. 104.) mugwort.

MUIS, (p. 175.) Fr. *muids* & *muid*, from L. *modius*: Bushels. The word is in common use for a *measure*, as well as for a *heap*, the common signification of the A. S. *moewe*.

MURDKESARIS, (p. 64.) cannon of large size. Coriat, describing the cannon in the arsenal (of the Duke of Burgundy) at Zurich, says, "Among them I saw one passing great murdering piece; both ends thereof were so exceeding wide, that a very corpulent man might easily enter the same." The name was also applied to the *arquebus*, employed in firing from the loop-holes of towers during a siege. (Vid. *Sakyr*.) It also signified *Murderers*, (p. 248.)

MULTIPLIE, *n.* (p. 123.) number, quantity.

MYSKEN, *v.* (p. 201.) to mistake. A. S. *mys*, evil; used as a negative particle; and A. S. *connan*; B. *kennen*.

NAUEN, *n.* (p. 141.) navy, shipping. The termination is Saxon.

NECHYR, *v.* (p. 59.) an imitative word, expressing the cry of a foal; in common use. Phrase—"To *nicker* like a new-speaned foal."

NEE, *v.* (p. 59.) to neigh.

NEEDFORCE and **NEIDFORSE**, (p. 105.) necessity. For emphasis, two words are united which have the same meaning, though one of them is derived from the Saxon, and the other from the French. A. S. *nead* & *neod*, vis. Fr. *force*, vis. *Neidfire* is used to express spontaneous combustion;

bustion ; also the fire produced by the friction of two pieces of wood ; also the phosphoric light of rotten wood.

NEIRIS, (p. 104.) reins. B. *nieren*. Swed. *niurar*. The nerys of a boar.

NEUO, *n.* (p. 118.) nephew.

NEURIST, *pret.* (p. 227.) nourished. Fr. *nourrir*.

NOK, *n.* (p. 64.) nook or corner.

NORTHIN, *adj.* (p. 95.) northerly.

NOUVELLES, (p. 185.) Fr. news.

During that nicht thair was nocht ellis,

Bot for to heir of his *nouellis*.

Lindesay's historie of Squyer Meldrum.

OBFUSQUIS, *v.* (p. 87.) darkens.

OLIMP, *n.* (p. 49.) Olympus ; always used, in the classical sense, to signify heaven.

ONDANTIT, (p. 199.) untamed, rude.

ONMAUEN, *adj.* (p. 103.) unmown.

ONREMEDABIL, *adj.* (p. 1.) irremediable, or incapable of being remedied.

OR, *prep.* (p. 23.) before. A. S. *ær*, changed into *or* by gross pronunciation, especially in the north of England, and in Scotland.

OSZIL, (p. 60.) the ouzle, or thrush ; also the blackbird.

A. S. *osle*. Sometimes the ouzle, merle and mavis, are all distinguished from each other ; thus,

Syne, at the middis of the meit, income the menstrallis,

The *maviss* and the *merle* singis,

Osillis and *stirlingis*,

The blyth lark that begynis,

And the nychtingallis.

The Houlate, ap. Pink. Scot. Poems,
vol. iii. 177. 1792.

OULT-

OULTRAIGE, *n.* (p. 291.) Fr. *oultrage*; It. *oltraggio*; an outrage. Whence *oultrageus*, (p. 124.) outrageous.

OUTFANG, (p. 164.) vid. *Infang*.

OXEE, (p. 60.) the small hedge sparrow.

The editor has heard many rhymes repeated among the peasants concerning the loves of the wren and oxee, the smallest birds in Scotland. Thus, in the verses entitled “Lennox’s Love to Blantyre,” the following lines, in the conversation of Robin Red-breast and the Wren, are generally repeated thus—

Where’s the ring that I gae thee,

Of yellow gold sae fyne?

I gae’t to my love oxee,

A true sweetheart o’ mine.

This is more characteristic than the common reading,

I gae’t to a sodger,

which occurs in Herd’s *ms.* and the printed editions.

PAHT, *n.* (p. 111.) path.

PARTAN, (p. 249.) a crab. The word is of common use, and likewise occurs in ancient songs; as,

Will ye gang to Fife, lassie?

Will ye gang to Fife, lassie?

There ye’s get partan-taes to pike,

And ye sall be my wife, lassie.

Fragment in Herd’s ms.

PASTANCE, *n.* (p. 100.) pastime.

Sa stil amang those herbis amiabill

I did remaine ane space, for my *pastance*.

Lindsay’s Complaint of the Papingo, p. 191.

Thus pate thay ofe the time with faire *pastance*,

With mirthful breists bathit in pleasance.

Clariodus & Meliades, *ms.*

PASVOLAN, *n.* (p. 64.) Fr. *passevölant*; a small species of artillery, mentioned by Rabelais—“à l’artillerie fut com-

“ mis le grand escurier Touquedillon : en laquelle furent
 “ contées neuf cent quatorze grosses pieces de bronze, en
 “ canons, double canons, baselics, serpentines, coulev-
 “ rines, bombardes, fauçons, *passevolsans*, spiroles, et autres
 “ pieces.” *Rabelais*, l. i. c. 26.

PAVEIS, *n.* (p. 64.) Fr. *pavoises*, or *pavisours* ; large shields, behind which archers were stationed. They were not only employed in sieges, but in naval engagements. The tops of the vessels were often covered by them, to protect the arquebusiers and archers. In Rhymer's *Fœdera*, vol. viii. p. 447, occurs an order for the delivery of certain military stores to Henry Loveney, treasurer of Queen Philippa, Queen of Sweden, Denmark, and Norway, in which, among the rest, are mentioned 40 *pavys*, pro *stuffura navis*.

PAUVAN, (p. 102.) Fr. *pavane* ; an old Spanish dance. The following account of it is given by Richelet : “ La
 “ pavane est un chant à deux tems : on la devise en
 “ grande et en petite ; celle ci n'a que douze me-
 “ sures en tout, de quatre en quatre mesures. Il
 “ faut qu'il y ait un repos et une cadence. La grande
 “ a trois parties, qui se terminent par des cadences dif-
 “ ferentes ; la seconde partie doit avoir deux mesures de
 “ plus que la première, et doit être plus gaye ; la troi-
 “ sième doit avoir deux mesures de plus que la seconde,
 “ et encore plus de gayeté. Cette danse n'est plus en u-
 “ sage ; elle est trop sérieuse pour plaire à la vivacité de
 “ jeunes gens : les contre danses ou l'on ne garde ni me-
 “ sure ni cadence ni même de bienséance, sont plus de
 “ leur goût.” The name was introduced with the dance, from France into Scotland, and is often mentioned ; as,

Cum on, Syr Flattery ; be the mess,
 We sall leir you to daunce,

Within

Within ane bonny littill space,

Ane new *paven* of Fraunce.

Lindsay's Interludes, ap. Pink. Scot. Poems,

vol. ii. 183. 1792.

The words *pavie* and *paw* seem to be contractions of this technical name. "To play sic a *pavie*, or *paw*," is a common expression in the south of Scotland. In Birrell's *Diarey, apud Dalryell's Fragments*, p. 47, the following passage occurs: "The 10 of Julii, ane man, sume callit
" him a juglar, playit sic sowple tricks upon ane tow,
" qlk wes festinit betwix the top of St Geill's Kirk
" steiple and ane stair beneathe the crosse, callit Josias
" close heid, the lyk was nevir sene in yis countrie, as
" he raid doune the tow, and playit sa maney *pavies* on
" it." In the ballad of Gillicrankie—

The durk and door made their last hour,

And prov'd their final fa', man;

They thought the devil had been there,

That play'd them sic a *paw* than.

PERDURABIL, *adj.* (p. 137.) lasting.

PERIS, *n.* also PARISE, (p. 261.) parish. Fr. *paroisse*.

PEPULUS, *adj.* (p. 31.) populous.

PEU, *v.* (p. 60.) an imitative word, expressing the plaintive cry of young birds. I have heard a nursery tale, very similar, in many respects, to the tale of the "Grim White Woman" of Mr Lewis, in which the spirit of a child, in the form of a bird, is supposed to whistle the following verse to its father:

—Pew-wew, pew-wew,

My minny me slew.

The word frequently occurs in the poets; as,

We sall gar chekinnis cheip, & gaislingis *pew*.—

Lindsay's Complaynt of the Papingo, p. 208. 1592.

Birdis, with mony pieteous *pew*,
 Efferitlie in the ayr thay flew,
 Sa lang as thay had strenth to flee,
 Syne swatterit doun into the see.

Lyndsay's Monarchie, p. 40. *Edin.* 1592.

It is sometimes applied to the shrill cry of birds of prey ;
 Sing like the merle, and craw like the cok ;
Pew like ane gled, and chant like the lauerok.

Lindsay's Complaint of the Papingo, p. 187.
 1592.

PIETT, (p. 60.) a magpie ; according to popular superstition, a bird of unlucky omen. Many an old woman would more willingly see the devil, who bodes no more ill luck than he brings, than a magpie perching on a neighbouring tree.

PISSANCE, *n.* (p. 11.) *Fr.* *puissance* ; power.

PLASMATOUR, *n.* (p. 41, 194.) former, maker, *πλασματωρ*.

Thir monarcheis, I understand,
 Preordinat war be the command
 Of God, the *Plasmatour* of all,
 For to dounthring, and to mak thrall.

Lindsay, p. 106. 1592.

PLAT, *adj.* (p. 103, 109.) flat ; to fall plat. *B.* *plat*, broad, flat ; as *platte hand*, the open hand. It is used by Chaucer ; and is frequent in popular language ; as, *plat* foot, or, as it is often pronounced, *platch* foot, a foot that has no curvature in the sole. Hence, too, the adverb *aplat* ; as,

Colocamluus, an hoge man,
 Smot so to Leodegan,
 That he *aplat* fel of his stede,
 Bothe mouthe and nose gan blede.

Arthur & Merlin, ms.

POSE, *n.* (p. 138.) a secret treasure. *Prov.* " You have
 taken

taken your mark by the moon, like the man who hid his pose in the ploughed land." A. S. *pusa*, a pouch, a purse. *Se thearfa bearth emptige pusan*. Fr. *posè*, a deposit.

POKKIS, *n.* (p. 64.) bags. A. S. *pocca*, *pochca*, & *poha*.

POPIL, *n.* (p. 88.) poplar.

POURBOSSA, (p. 62.) a sea cheer.

POTENT, *n.* (p. 254. 286.) a crutch, a walking staff, a stake. Fr. *potence*, a staff, a gibbet.

PREFFER, *v.* (p. 102. 291.) to exceed, to excel. L. *prefero*.

PROCHANE, *adj.* (p. 5.) near, neighbouring. Fr. *prochain*.

PRODIG, *adj.* (p. 221.) prodigal.

PULCIS, *v.* (p. 217.) impels. L. *pulso*.

PULDIR, *n.* (p. 31. 65.) powder, dust. Fr. *pouldre*.

PULPELA, (p. 62.) a sea cheer; quas. *pull pull a'*.

PUND, *v.* & PUNDFALD, *n.* (p. 154.) to seize cattle trespassing on a person's ground, and shut them up in a fold: hence termed *pundfald*. A. S. *pýndan*.

The most curious instance of "punding" that I have found, is the following:

Down in ane midow, besyde ane busk of mynt,
I socht myself, and I was sevin zeir tynt,
Zit in ane mist I fand me on ye morne,
I hard ane *pundler* blaw ane elrich horne;
And syne besyde me in ane midow grene,
I saw thre quhyte quhailis semelie to be sene.
Thair tedderis wes of grene gershopperis hair,
Off mige schankis baith clene quhyte and fair;
'Thair tedderis wer maid weill grit to graip,
W^t silkin schakillis and sowlis of quhyte saip.
This *pundler* was fast faynand for to find
Thir quhailis thre upoun his gers to *pind*:
He had ane cloik, weill maid and wounder meit,
Off ganand graith of gude gray girdill feit.

Ans

Ane cleirly coit maid in courtly wyiss
 Of emmet skinnis w̄ mony sketh and plyiss;
 Ane pair of hoiss maid of ane auld myll hopper,
 Ane pair of courtly schone of gude reid copper,
 Ane heklit hude maid of the wyld wode sege,
 Trest weill this *pundlar* tho' him no manis pege;—
 He bare ane club maid mony ane carle coy,
 Maid of ane auld burd of the ark of Noy.
 He draif thir thre quhailis into ane lie;
 Ane him swelleit, and bair him to the sie,
 And thair he levit on lempettis in hir wame,
 Quhill harvist tyme yat hirdis draif thame hame.

Lichtoun's Dreame, Bannatyne MS.

PUNIRITE, (p. 221.) penury.

QUHA, (p. 170.) who. A. S. *hwa*.

QUAIK, v. (p. 60.) the cry of the duck. B. *quack*.
 Isl. *kuak*.

QUHAP, n. (p. 60.) the curlew.

QUHAYE, (p. 66.) whey. *Flot quhaye*, a common dish in all the pastoral districts of Scotland, formed by boiling the whey after it is expressed from the cheese curds, with a little meal and milk, when a species of very soft curd floats at the top. A. S. *hwæg*; whence *whig*, the sour part of cream, which spontaneously separates from the rest; the thin part of a liquid mixture.

QUHILK, (p. 60.) an imitative word, expressing the short cry of a gosling, or young goose.

QUHRYNE, v. (p. 59.) an imitative word, expressing the cry of swine.

They maid it like a scraped swine,
 And as they cow'd, they made it *whryne*.

*Montgomery's Flyting, ap. Watson's Collect. of
 Scottish Poems, vol. iii. p. 19.*

QUOD,

QUOD, (p. 166.) quoth; A. S. *cwoath*. The Saxon character which expresses *th*, is often confounded with *d* in mss. and in books printed in the earliest periods of typography.

RA, *n.* (p. 62.) the sail-yard. B. *ree*. Isl. *raa*.

RAIBANDIS, (p. 62.) the robbins (i. e. *ra bands*) or small lines which fasten the sail to the yard, being reeved into the eylet holes in the sail under the head-rope. The phrase, "cutting the raibandis," alludes to a mode of furling the sails to the yards, similar to that still practised in the Mediterranean, where bands of rushes and long grass are employed, which are cut or torn when the sails are unfurled.

RAMMASCHE, *adj.* (p. 59.) collected. Fr. *ramasse*.

RAMMEL, *adj.* (p. 57.) branchy. Fr. *rameux*.

RAIF, *n. & v.* (p. 264.) to rob; also robbery, reif. A.S. *reafian*, to rob: hence, reft, plundered, bereaved.

RASCHIS, *n.* (p. 65.) rushes. A. S. *resc*; hence, *a rusk cap*, a cap of rushes: a phrase still of common use.

RASCHE, *v.* (p. 103. 193.) to make any forcible exertion, to pull, to break. Fr. *arracher*. Teut. *erhaschen*, "to rashe through a darg," to perform a day's work hastily.

RAUISAND, *part.* (p. 3.) ravening; *quas.* ravishing.

REDE SCHANKE, (p. 60.) the fieldfare, pronounced *feltifire*; from which name probably originated the nursery story of the fieldfare burning its feet when it wished to domesticate with men like the robin-redbreast.

REPREME, *v.* (p. 242.) repress.

REUYN, *part.* (p. 25. 31. 107.) riven; from B. *riive*. Isl. *ryfa*.

REIK, *n.* (p. 65.) smoke. A. S. *rec*. B. *roock*. Teut. *rauc*.

RENZE, *v.* (p. 63.) to rein. When used substantively, it signifies the rein of a bridle. Fr. *renes* or *resnes*.

REPROCHA,

REPROCHA, *n.* (p. 198.) a reproach. Fr. *reproche*.

REU, (p. 125.) the herb rue.

REU, *n.* a line, a row; "the plane reu of a window," the wooden board or level on which it rests; "window sole," in the modern phrase, "on a rew," Chaucer in *Alene*; "all by rew," all in a row:—and hence

REUIS, *n.* (p. 118.) streets.

RETERIT, *adj.* retired.

REYDE, *adj.* (p. 98.) red.

REYME, (p. 66.) cream. A. S. *ream*. Isl. *rieme*.

The seriaunce dede as he hē bade,
With the may thai gan striue;
With swepes, and with scourges,
Bothe man and wiue:
The blod ran of hir flesche,
As water doth fram cliue,
Til thai wende al same,
The maiden wer oliue.

"Blessed be mi lord,
That was born in bedlem,
Of that swete maiden,
Brizt so ani lem;
Thou do as the teches,
Satanas thin em:
Methenke this paines swetter
Than ani milkes *rem*."

Legend of St Mergrete, ms.

ROY, (p. 99.) a king. Fr. *roi*. The word was in common use in Scotland till a late period.

Among thy angellis resaue her in thy joy,
As thou that art of mercie prince and roy.

Clariodus & Meliades, ms.

The

The Gaelic *re* seems to be of French origin, and was sometimes used by the Lowlanders. It occurs in a satirical poem of the seventeenth century, which expresses the opinion of the Scottish Highlanders concerning the administration of Cromwell, and is preserved in Constable's ms. deposited lately in the Advocates Library, Edinburgh.

Te coven welt tat gramagh ting
 Gar brak hem's word, gar de hem's keng,
 Gar paye hem's sesse, or tak hem's (geers),
 Vel no dee 'at Del come de leers ;
 Vel bid a file amang te crowes,
 Vel scor te sword, and wiske te bowes ;
 And fen her nen sel se te *re*,
 Te Del may car fa *gromaghee*.

The Highlanders Diurnal, ms.

The author seems to have intended a pun upon Cromwell's name, which he affects to confound with the Gaelic *gramagh*, ugly.

RONDELLIS, (p. 64.) Fr *rondelles* : Small round targets, commonly borne by pikemen.

ROPEEN, *n.* (p. 60.) any hoarse cry. B. *roepen*, to hollow. Isl. *broop*, a shout, a loud noise.

The rauin come *rolpand* quhen he hard y^e rair ;
 Sa did the gled with monie piteous pew—
 I am ane blak monk, said the rutilland rauin ;
 Sa said the glaid, I am ane halie frier.

Lindsay's Complaint of the Papingo, p. 208.

The *rutill* in the throat, denotes the hoarse rattling sound in the throat of a sick person, which presages death.

ROTCH, *n.* (p. 59. 154.) Fr. *roche* : a rock.

Quhen Clariodus did ne'er him (a lion) aproch,
 He rumbischit, well roared everie *roch*.

Clariodus & Meliades. ms.

RUSCHE, *n.* (p. 60.) a rushing. *B. ruyschen*, to rush. *A rush of water*, and *a rush of slush in a thaw*, are common expressions for a torrent of water, a torrent of half melted snow.

RYM, (p. 91.) hoar frost. *A. S. brim.* *Isl. briim.* *D. riim.* *B. riim.* It is sometimes denominated *cranreuch*, and *girsling*; and the ground is said to *girsle*, when it is crisped with hoar frost.

SAIKYRS and HALF-SAIKYRS, (p. 64.) a species of cannon, smaller than a demi-culverine, much employed in sieges. Like the faucon, &c. they derived their name from a species of hawk. In the list of the several sorts of hawks allowed to be used by different degrees of people, extracted by Strutt from a ms. on falconry in the Harleian Library, a *sakyr* and a *sakyret* are allowed to a *knybgt.* *Strutt's Horda Angel Cynnian*, vol. iii. 125.

“ And in riding, they cast of haukes, called *sakers*, to
“ the kytes, which made them greate sporte.”

Hull's Chronicle, fol. 207.

The *saker* is frequently mentioned in history. Stowe relates, that in 1543, the king of England employed two aliens as his gun-founders; and adds, concerning one of them—“ The said Peter Bawd, by himself, in the first
“ year of Edw. VI, did also make certain ordinance of
“ cast yron, of different sorts and forms; as fawconets,
“ falcons, minions, *SAKERS*, & other pieces:” *Stowe's Chronicle*, p. 584. They are also mentioned in a certificate of the decays of the castle, town, and citadel of Carlisle, 12th June 1563, cited in Nicolson and Burn's history of Westmoreland and Cumberland, vol. ii. p. 233.
“ *In the castle—sagars* 2; fawcons 4, all dismounted;
“ fawconets 2, whereof one not good; one little pot-
“ gun of brass; demibombarders 2; basses, double and
“ single,

“ single, 12, lacking furniture; half staggs 39, not serviceable; bows of ewe, none; arrows, six score sheafs, in decay; moris-pikes 30, not good; *sagar* shot of iron 58; *sagar* shot of lead 70. *In the citadel—sagars* 2; fawcons 4, of brass, dismounted; double basses 3; single basses 8; small serpentines 2; fowlers 2; *murderers* 2, all unfurnished; harquebusses 9, not serviceable; half haggis 14, decayed and past service,” &c.
 SAKKETT, (p. 216.) a little wallet or bag; diminutive from *sack*.

SALUT, (p. 112, 180.) health, safety. L. *salus*. Fr. *salut*. *Port salut*, a proverbial phrase for good fortune, occurs in *Hoccleve's Poems*, p. 61, and, according to the glossarist, in the translation of *Cicero de senectute*, printed by Caxton.

SARABOSSA, (p. 62.) a sea cheer. *Ser the bus a'*; i. e. serve the stock.

SEEBURDE, (p. 141.) ship-board; i. e. board at sea. D. *bord*, a ship. *Sey-reid* occurs (p. 102.); and *see gronde*, bottom of the sea, a phrase of similar formation, is found in *Minot's Poems*, p. 45.

Thai sail in the *see gronde*,

Fisches to fede.

In the legend of Sir Owain, we find the phrase *belle grounde*:

Tho wende the knizt he hadde y founde,

The deppest pit in *belle grounde*.

SEGGIS, *n.* (p. 65, 104.) sedge; A. S. *sege*; mentioned as a specific for *wimens flowers*, and more likely to be useful than the following curious receipt, which I find in Gabelhouer, p. 215.: “ Take a live want or moale, and discide of his right foote, and give her of that bloode which droppeth thereout, three droppes, with wine, and it will provoke the menstrualles.”

SELCHT, (p. 94.) a seal, or sea-calf. This is still the pronunciation of the fishermen on the coast of Fife. A. S. *sēole*.

SEREMONS, *n.* (p. 11.) ceremonies. Fr. *ceremonie*.

SEYNDIL, (p. 203.) A. S. *sýndle*; seldom.

SCHANK, (p. 62.) the bone of the leg; the trunk of a tree; the stalk of an herb; the handle of an instrument. A. S. *sceanc* & *scanca*. Dan. *skenckel*. Sw. *skank*.

SCISMA, (p. 250.) a schism. L. *schisma*. Gr. *σχίσμα*.

SIEGE, *n.* Fr. *siege*; a seat, an habitation. The term was afterwards appropriated to an episcopal seat; a see.

SIECLE, *n.* (p. 5.) Fr. *secle*; an age, or century.

SING, *n.* (p. 77.) sign.

SKAIL, (p. 41.) to scatter or shed; applied equally to liquids and dry substances. Isl. *skilia*.

SKAYTHT, *n.* (p. 93.) damage. A. S. *scathe*. Isl. *skade*.

SKONNIS, (p. 66.) cakes of wheat or rye. The term is never applied to oats. A *skone* more resembles a bannock than a cake.

The floure *skonnys* war set in by and by,
With other meissis sic as was reddy.

G. Douglas's Virgil, p. 208.

SKYRL, *v.* (p. 61.) to scream with a shrill voice.

SKLAUE, (p. 148.) a slave; Fr. *esclave*.

SCROGGIS, (p. 31.) stunted trees, shrubs. A. S. *scrobbe*.

Fyue fouliis I chaist out throw ane *scrog*,
Quhairfoir thair motheris did me warie;
For thay war drownit all in ane bog.

*Lyndesay's Complaynt of Bagesche the Kingis
Hound, p. 300. 1592.*

The word occurs in a fragment, which I have heard repeated, and which seems to be the original tale of John Thomson's man, alluded to in many poems; as in Dunbar's prayer "that the king war Johne Thomsoun's
"man." Colville's *Scotish Hudibras*:

So

So the imperious Roxalan
Made the great Turk *Johne Thomson's man*.

Also in the Lintoun address to the Prince of Orange, by
Alexander Pennecuik; *Watson's Collection of Poems*,
vol. i. p. 17. 1709.

Our Lintoun wives still blow the coal,
And no man here, as well we ken,
Would have us all *Johne Thomson's men*.
Sir, it was said, ere we was born,
Who blows best, bear away the horn;
And he that lives, and preaches best,
Should win the pulpit from the rest.

The following fragment, relating to the same subject, is
taken from a medley in Constable's ms. Cantus, *penes* J.
G. Dalryell, Esq. advocate, probably transcribed from the
first edition of the Aberdeen Cantus.

Come o're the fire, Ruffie, come o're the fire, Snuffie;
Come o're the fire, Cuffie, silly goodman:
Gae keep the sheep, Hoggie, gae ly and sleip, Goggie;
Gae dight the killogie, *Johne Thomson's man*.

As the traditionary fragment is curious, I shall here tran-
scribe all the verses that I have been able lately to recover;
though I have heard the whole song when very young.

O cam ye in by the House o' Rodes,
Or cam ye there away?
Or have seen Johne Tamson?
They say his wife has run away.

* * * * *

" O what wad ye do, Johne Tamson,
" Gin ye had me as I hae thee? "—
" I wad tak ye to the gude green wood,
" And gar your ain hand weil the tree. "

* * * * *

Johne Tamson peeped, and poorly spake,
Untill he did his ain men see:

O by my sooth, quo' Johne Tamson,
Methinks I see a coming tree.

* * * * *

And they hae hanged that grim Soudàn,
For a' his mirth and meikle pride ;
And sae hae they that ill womàn,
Upon a *scrogg*-bush him beside.

SLANGIS, (p. 64.) B. *slanghe* ; a species of cannon coinciding with the culverine, as the name does, which signifies a serpent. *Half-slangis*, a smaller species.

SLOP, *n.* a breach. Ruddiman derives it from the Teut. *schlap* ; B. *slap* ; *laxus*, *remissus*. This is very dubious ; though *sloupe*, a stupid silly fellow, is probably derived from this origin.

SOLIST, *n.* (p. 67, 138, &c.) careful, anxious, eager. L. *solicitus*. Converted into a verb, it signifies, to care, to show care, to solicit.

Had I *solystit* like the laue,
My rewaird had not bin to craue ;
Bot now I may weill understand,
Ane dum man zit wan neuer land.

The Complaynt of Schir David Lyndesay, p. 262.

1592.

Thair may no prince do acts honorabill,
Bot gif his counsall thairto will assist :
How may he knaw the thing maist profitabill,
To follow vertew, and vycis to resist,
Without he be instructit and *solist* ?

Lindsay's Interludes, ap. Pinkerton's Scottish Poems, vol. ii. 212.

SPERK, *n.* spark.

SPERIS, to ask. A. S. *spirian*. Isl. *spir*. Teut. *spuren*.

SMEUK, *n.* (p. 65.) smoke.

The

The deil sa deaved was wi' their yell,
That in the deepest pit o' hell,
He smoored them al with *smeuk*.

Dunbar's Dance.

SODIOUR, (p. 105.) SOLDART, (p. 64.) SOUDIOUR, (p. 187.) and SOUDART, (p. 139.); a soldier; the broad pronunciation. W. *sawdiwr*, *sawd*, *prælium*. A different etymology is however proposed by Ruddiman: Teut. *sold*; B. *soudt*; Fr. *solde*, stipendium; with the Saxon termination *er*.

Wide and side, ner and fer,
Baroun knizt, and ek *souder*:
Sum bi fe, sum for wining,
Were comen to Leodegan the king.

Arthour & Merlin, ms.

SOLEMPNIT, *part. used adjectively*, solemn, rendered solemn.

SOPIT, (p. 56.) L. *sopitus*; drooping, drowsy, wearied.

With sighs so *sopit* and o'erset,
Like to a fish fast in a net,
In dead-thraw undeceast.

Montgomery's Cherry and Slae, p. 81.

Watson's Coll. vol. i.

SOPHISTIC, *adj.* (p. 214.) wise, subtle. Gr. *σοφος*.

SOURAKKIS, (p. 104.) sorrel; in Kilian, *suerick* & *suerckel*,
oxalis; *surachtigh*, and A. S. *surig*, acidulus.

SOUTHYN, *adj.* (p. 95.) southerly.

SOURKITTIS, (p. 66.) a species of clouted cream; a common dish in the pastoral districts of Scotland. *Kit* is a small kind of wooden vessel, hooped and staved. A *cap* is turned out of one piece of wood. *Can* is a wooden decanter. "Kit, cap and can," is a phrase used to express all kinds of meat and drink; as in the following verse, which is referred by tradition to John Leyden, a poetical farmer in Upper Teviotdale, who died 1688.

The

The plough and harrow,
 Commend me thra thé ;
 The frail it is a flinging fiend :
Kit, cap and can,
 Commend me to thé ;
 For thou's been aye my stannin friend.

Many more of his rude strains were recollected by the peasants of Teviotdale within these twenty years ; but all are now supposed to be lost, except his own epitaph, which he composed before his death, and which is inscribed on his tomb-stone in the church-yard of Cavers.

SPACIER, *v.* (p. 58.) to walk. *L. spatior.* Dutch, *spacieren.*
 SPYLT, *part.* (p. 108.) spoiled. This is the common pronunciation of the word in many districts of Scotland.

STANNIRS, *n.* (p. 60.) the rough projecting stones on the shore of the sea, on the banks of rivers, and the braes of burns. It is in common use on the east coast of Scotland. *Stanryis*, in G. Douglas's Virgil, pronounced *staneries*, has nearly the same meaning, signifying the place of rough stones.

STEDDYNG, (p. 191.) and STEYDING, (p. 193.) a farmhouse, with its dependencies ; properly a station. *A. S. steda*, a place.

STIEF, (p. 62.) stout, stiff. *A. S. stif.* *B. stief*, pronounced commonly *steeve*.

STENDLING, (p. 102.) leaping about with long strides. *To stend*, in common use, signifies *to stride*. *Fr. estendre.* *Ital. stendere.* *L. extendere.*

STERK, strong. *A. S. sterc.* *B. & Dan. sterck.*

STILE, *n.* (p. 110.) rank, degree. *A. S. stigele*, *scala*, *gradus*.

STOU, *v.* (p. 63.) to stow, or place. *A. S. stou.* *Fr. estal* and *estau*, *locus*. *To stou the sails*, is to furl them.

STOYTEN,

STOYTEN, *part.* (p. 64.) stammering, reeling, stuttering.

B. *stooten*, quassare. The *stoyten sails* are small sails sometimes attached to the large, to increase the velocity of the vessel.

STRAICIEKIS *n.* (p. 38.) strokes. A. S. *straician*, to stroak.

SUAK, *n.* (p. 63.) a blow, a pull, or exertion; as a verb, to throw forcibly. This word, as well as *whak*, a severe blow, likewise in common use, seems to be of imitative origin; like the A. S. *sweg*, sonus. A *swig*, *n.* and *to swig*, *v.* to turn suddenly, seems to be connected with the Isl. *sueigr*, bend, curve.

“ Sum tyme rasand this traitour, yat the pepyl nicht
“ se him, hie in the aire, and leit hym fall doun with
“ ane *swak* upon the gait.”

Bellenden's History of Scotland, f. 248.

SUCCUR, (p. 227.) sugar. Fr. *sucre*. Dan. *sueker*. Teut. *zucker*.

SUPPEDIT, (p. 19.) to assist. L. *suppedito*.

SUPPREME, *v.* to suppress. Fr. *supprimer*. L. *suppremo*.

SUELLIEG, (p. 37.) heat, a burning fever. A. S. *swelan*, to kindle, burn. Hence, *to sweal*, to waste with heat like a candle, in the Lincolnshire dialect; and *swole*, sultry weather in July: Barnes. *To sweal a hog*, to singe; a *swealed cat*, a cat which is singed. *Grose's Prov. Glossary*.

SYKKYR, *adj.* (p. 140.) secure. *Siker*, Chauc. O. Sw. *siker*. Al. *sibchurer*. D. *sicker*. B. *seker*. W. *sicer*.

SYLE, *v.* to deceive.

Thus subtellie the king was *sylit*,
And all the pepill were begylit.

Lyndsay, p. 64.

SYLIT, *part.* (p. 268.) hidden, concealed. L. *celo*.

Sen that is worthie for to be
Lamentit of everie warldlie wicht,

To see the warkis of plesand poetrie,
 To lie sa hid and *sylit* from the sicht
 Of those in hart quha dois reiois aricht,
 In vulgar tounge for to behald and heir,
 Vertew and vice disclosit and brocht to licht,
 In thair richt cullouris planelie to appeir.

“ Ane adhortatioun of all estatis, to the reiding of thir
 “ present warkis. ” Prefixed to

The Warkis of Sir D. Lindsay. Edin. 1592.

TANSAY, *n.* (p. 104.) tansy.

TAIR, *v.* (p. 59.) an imitative word, expressing the cry of
 an ass.

TAKKIS, tacks or leases.

TASSE, *n.* (p. 226.) a cup or goblet. Fr. *tasse*.

THAK, *n.* (p. 52.) thatch. A. S. *thace*. Teut. *dach*
 & *tach*. Isl. *thak*.

THEYRS, *n.* (p. 63.) tiers, or yard arms of a vessel.

THIRL, *v.* (p. 64.) to furl the sails.

THIRL, (p. 144.) quasi *thrill*, to enslave, to thrall. A. S.
thrael. Isl. *thrael*, servus. Hence,

THIRLAGE, *n.* (p. 144.) servitude in general. In a particu-
 lar sense, the word denotes the servitude of grinding at a
 certain mill.

THOLE, *v.* (p. 21.) to suffer, to endure. A. S. *tholian*.
 Isl. *thulan*. D. *thola*.

THRESUM, (p. 205.) three together. Suio-G. *samja* & *sama*,
 consentire. Hence, the termination *sam* expresses union,
 or agreement; as, *hedersam*, consistent with honesty;
warsam, consistent with prudence; *frändsamja*, jus con-
 sanguinitatis; *magsamja*, jus affinitatis.

THRING, *v.* to thrust or beat. A. S. *thringan*; whence
doune thring, (p. 28.)

This Nimrod grew ane man of micht,
 That time in eirth was nane sa wicht:

He

He was ane gyant stout and strang,
Perforce wylde beistis he doun *thrang*.

Lyndsay's Monarchie, p. 40. 1592.

In a different form, it is *dring*; thus—

Thus all the foulis, for my filth, hes me at feid;
That be I sene in thair sicht,
To look out on day lycht,
Sum will me dolefully dycht,
Sum *dring* me to my deid.

*Holland's Houlate, apud Pinkerton's
Anc. Poems, vol. iii. 149.*

TINE, *v.* (p. 21. 130.) to lose. Isl. *tyne*, perdo. Hence, *tinsel*, or *tynsale*, loss.

TITLENE, (p. 60.) the small bird which constantly attends the cuckow. Prov. "As grit as the gouk and the titlene." B. *tiite* & *tiitken*, a chicken. Isl. *titlingur*, a small bird. Sw. G. *tyta* & *göktyta*, curruca, the hedge-sparrow, or cuckow bird.

TOPINELLIS, (p. 63.) the lines for haling the top-sails.

TRACHLIT, *part.* (p. 106.) draggled; also dishevelled; the common pronunciation, more emphatic than *trailed*; B. *treysten*; which implies an equal motion.

TRALAND, *part.* (p. 109.) trailing, dragging.

TREIST, *n.* (p. 41.) and TREST, (p. 123.) trust; hence an appointment. Isl. *treyste*. Sw. *træsta*. Germ. *trosten*; to trust.

Sen ilk court bin untraist and transitorie,
Changing as oft as widdercok in wind.

Lyndsay's Complaint of the Papingo, p. 198. 1592.

Thocht thou be greit like Gowmacmorne,
Traist weill I sall zow meit the morne.

Lyndesay's Historie of Squyer Meldrum.

TROSSIS, *n.* (p. 63) the small round blocks in which the lines of a ship run. Fr. *trosses*, *trosser*, and *trousser*, to

truss. Hence *turs*, a pack ; any thing trussed up. To *turs*, or *trus*, is to pack up, or prepare ; to commence, or set out in an expedition. Thus,

Ze men of Saint Omers,
Trus ze this tide,
 And puttes out zowre paviliownes
 With zowre mekill pride.

Minot's Poems, p. 50.

TRYMMYL, *v.* to tremble.

TUEIT, (p. 60.) an imitative word, expressing the short shrill cry of a bird ; hence *to twitter* ; Teut. *zittern*.

TUECHIT, *n.* (p. 60.) the lapwing, probably named from its crest. Fr. *toquet*, the cap of a child. It is termed *tuqubeit* by Birrell, in the *Passage of the Pilgremer*, *Watson's Collection of Poems*, part ii. p. 27.

The *tuqubeit* and the sterling than,
 Togidder with the pelican,
 Flew in ane randell richt ;
 The piet and the papingo,
 With the goldspink, I sa thame go,
 Syne laich thay doun did licht.

THUESNEK, (p. 60.) the cry of the lapwing. In the south of Scotland, this bird is termed the *peesweep*, from a similar word, imitative of its cry. In the south and west of Scotland, it is much detested, though not reckoned ominous. As it frequents solitary places, its haunts were frequently intruded upon by the fugitive Presbyterians, during the persecution which they suffered in the disgraceful and tyrannical reigns of Charles II. and James VII, when they were often discovered by the clamours of the lapwing.

In come twa flyrand fulis with a fond fair,
 The *tuqubeit*, and the gukkit gouk, and yede hiddie
 giddie ;

Rwischit

Rwischit bayth to the bard, and ruggit his hare ;
Callit him thris *thevis nek* to thraw in a widdie.

Holland's Houlate, ap. Pinkerton's Scot. Poems,
1792. Vol. iii. p. 181.

TUIST, (p. 59.) a bending branch, a thicket.

Smelling the hailsum herbis medicinall,
Quhairon the dulce and balmy dew doun dāg,
Lyke orient perlis on the *twistis* hang.

Lyndsay's Prolog of the Miserabil Estait of
the World.

TURDION, (p. 102.) a species of galliard, or gay dance.

Fr. *tordion*. Richelet gives the following account of it :

“ Ancienne danse, qui se dansoit avec une mesure ternaire
“ après la basse danse et son retour, et qui en faisoit
“ comme la troisieme partie. ”

TURKES, *n.* (p. 16.) pincers, nippers. Armor. *turques*.
L. *torqueo*, to twist.

VAGIT, *part.* (p. 72.) roamed, wandered. *To vaig* is in
common use, as well as *stravaig*. Ital. *stravagare*. B.
waegen. Sw. *wagga*. Goth. *wagjan*.

VAIT, *v. pret.* (p. 23, 143.) *wit* ; to know. Isl. *vita*. Sw.
weta. D. *vide*. To *wait* a person, signifies, in popular
language, to know from experience. It is also used by
Minot :

A litell fro that forsaid town,
Halydon-hill that es the name,
Thare was crakked mony a crowne
Of wild Scottes, and alls of tame ;
Thare was thaire baner born all downe,
To mak slike boste thai war to blame ;
Bot nevertheless ay er thai boune,
To *wait* Ingland with sorow and schame.

Minot's Poems, p. 4.

VALLIS, *n.* (p. 61.) waves. Teut. *walle*, a wave.

VARROK,

VARROK, (p. 60.) an imitative word, expressing the hoarse interrupted cry of the carrion crow. *Warrok*, or *Warroks*, occurs in Blount's ancient tenures, as a work-beast. Sw. *warrök*. Isl. *varrök*, *varre*, a bull. *Virrok*, L. *verruca*, occurs in Dunbar's Complaint, p. 110. vol. i. *Pinkerton's Maitland's Poems*; and signifies a corn, or bony excrescence on the feet. It is in common use, and pronounced *wirrok*. The passage is severely satirical:

Ane pykthank in a prelot's chayse,
With his wawil feet and *virrok* tais;
With hoppir hippis, and henchis narrow,
And bausy hands to ber a barrow;
With lut shoulders and luttaird bak,
Quhilk nature made to beir a pak;
With greddy mind and glaschave gane,
Mell-headed like a mortar stane.

VANHAF, *n.* (p. 111, 118.) misfortune. *Van* in Isl. signifies want, privation; as the Mæso. G. *wan*; A. S. *wana*; carens; *warian*, to want. In popular language, it is used for the negative *un*; but it is also used in the absolute sense—

Of fesaunce, pertrik, and of crane,
Ther was plenté, and no *wane*.

Arthour & Merlin, ms.

VATLAND STREIT, (p. 90.) A. S. *Wetlinga strate*, Watling Street; a famous consular road, passing through England from south to north. This was one of the royal ways said to have had the king's peace; because, whoever committed any offence on it, was only punishable in the king's court, according to law 30th of William the Conqueror. "De iii. chemins co est a saveir Wetling Street & Erming Street & Fos. Ki en alcun de ces chemins oceit home qui seit errant perlepais u asalt, si enfreit la pais le roy."

Kelham's Laws of William the Conqueror, p. 50.

The

The following is the popular account of the formation of these roads :

Thilke Belin, and thilke Brenne,
Four wayes thai made thenne,
Thurch the strengthe of her hond,
That goth thurch out Ingland :
That onto this day zete,
Is ycleped Wateling strete ;
That other is cleped Fosse,
That goth fram Cornewaile īto Scosse :
The thridde Ikeling strete cleped is,
That other Fosse-dike y wis.

History of Ingland, ms.

In a metaphorical sense, Watling Street signifies the milky way—

Of every sterne the twynkling notis he,
That in the still heuin moue cours we se,
Arthury's huse, and Hyades, betaikning rane,
Syne *Watling strete*, the Horne, and the Charle-
wane,

The feirs Orioun with his goldine glaue :—

Douglas' Virgil, p. 85.

Vid. also *Chaucer's H. of Fame*, ii. 431.

VELTHT, (p. 29.) *wealth*. B. *welde*.

VENESUM, *adj.* (p. 42.) *venemous*. B. *veniin*, *venenum*.

VERRA, (p. 98.) & VERRAY, (p. 67.) *very*. Chaucer, *veray*.

VEIRD, *n.* *weird*, fate, destiny. A. S. *wȳrd*, *fatum* ; *wyrde*, *fata*. Teut. & Belg. *werden*, to be. Chaucer, *wyerts*, *fates*. *To were*, signifies likewise to guard, to restrain ; as, *to were* cattle into a fold.

Leodegan

Leodegan to him sprong,
And him *wered* al about,
Fram al that ich cursed route.

Arthur and Merlin, ms.

- VERST, (p. 108.) worst. A. S. *verst* & *vyrrest*.
 VERYE, *adj.* weary. A. S. *werig*.
 VESCHEL, *n.* Fr. *vaisselle*. Vessels.
 VESTIN, *adj.* (p. 95.) westerly.
 VEYTON, (p. 104.) the whitten tree, or water elder.
 VERKMAN LUMIS, (p. 107.) work tools. A. S. *geloma*,
utensilia, *supellex*.
 VEYNDE, (p. 61.) to wind; also the wind.
 VEYE, *v.* (p. 61.) to weigh; *ueyer*; B. *weghen*: a pair of
 balances is often termed *the weighs* in the modern Sc.
 of the South.

Sanct Michael with his wingis and *weyis*.

Lindsay's Poems, p. 65. 1592.

- VEYRA, (p. 62.) a sea cheer; quas. *veer a'*.
 VIRE, *v.* (p. 61.) *wire the trosses*; wire or lace.
 VIRREIS, VIRREIT, (p. 244.) worries, worried, strangled.
 Teut. *weurgen*, to strangle.
 VIDDEFUL, (p. 63.) wrathful. *A widdifou wicht*, is a
 common expression for a peevish, angry man.
 The *widdifou* wardannis tuik my geir,
 And left me nowdir horss nor meir,
 Nor erdly gud that me belangit,
 Now, walloway, I mon be hangit.

And absolutely:

Now, my Lord, for Goddis saik lat nocht hang me,
 How beid thir *widdy fouis* wald wrang me.

*Lindsay's Interludes, ap. Pinkerton's Scottish
 Poems, vol. ii. p. 183. 186. 1792.*

The spelling is auricular, from the B. *woed* & *wood*, ra-
 bies; A. S. *wod*, demens. Whence

VOD,

VOD, *adj.* (p. 89.) mad, furious: *wotlinkis*, i. e. *wod linkis*, mad wenches; also, a *wood*, (p. 103.)

VILITE, (p. 266.) vileness. L. *vilitas*.

ULYE, (p. 251.) train-oil. Skene, *olie*.

VIRMET, (p. 103.) wormwood. Ælfric. Gloss. *wermod*.

Junius gives two other forms of the same word from the Francic glossaries, *wueremedē* & *vermuýt*; whence probably the orthography of the Complaynt.

VOLLAGE, *adj.* (p. 32.) Fr. *volage*: Fickle.

VIRMIS, (p. 104.) worms. A. S. *wȳrm*.

UNCTIT, (p. 45.) anointed. L. *unctus*.

VISYE, (p. 19.) to visit. L. *viso*. Fr. *viser*.

She past to *wisie* Sir Clariodus.

Clariodus & Meliades. ms.

I mak ane vow, with humill observance,

Richt reverentlie thy tempill to *visie*,

With sacrifice unto the Deitie. (Venus.)

Lindsay's Interludes, ap. Pinkert. Scottish Poems,
vol. ii. p. 45. 1792.

VOFFIS, *n.* (p. 2.) wolves; the common pronunciation.

VOL, *n.* (p. 91.) wool. *Wolles* occurs in Berner's Froissart, c. 44.

VOME, *v.* (p. 104.) vomit.

VORSA, (p. 63.) a sea cheer; quas. *force a'*.

VOYME, *n.* (p. 93.) womb.

VOU, whow! an interjection of fear and surprise.

VRAN, (p. 60.) wren. A. S. *wran*. *Vran* is still the Lathian pronunciation.

VYIT, *v.* (p. 100.) blame.

ZELATURS, *n.* (p. 118.) zealots.

ZOUE, *n.* (p. 65.) an ewe. A. S. *eorwu*. B. *euwe*.

ZOULIT, *v.* (p. 60.) howled; pronounced *youled*. B. *huy-len*.

And to that cairfull coue quhen we did enter,
 Zowting and *zowling*, we hard with monie zell,
 In flamme of fyre richt furious and fell,
 Was cryand mony cairfull creature,
 Blasphemand God, and waryand nature.

Lindsay's Dreme, p. 229. edit. 1592.

ZOILK, *n.* (p. 47.) yoke. A. S. *geoc, ioc.* Al. *iocb.*
 B. *jock.*

ZOUTHED, *n.* (p. 45.) youth; quasi *youth-head*. *Green*
zouthed, (p. 70.) The common corrupted pronunciation
 is *youdith*; which likewise occurs in the old romances.

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